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JAN
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MOON KNIGHT
MILLER
AUSTIN

EPIC
COMICS...
...ARE COMING!
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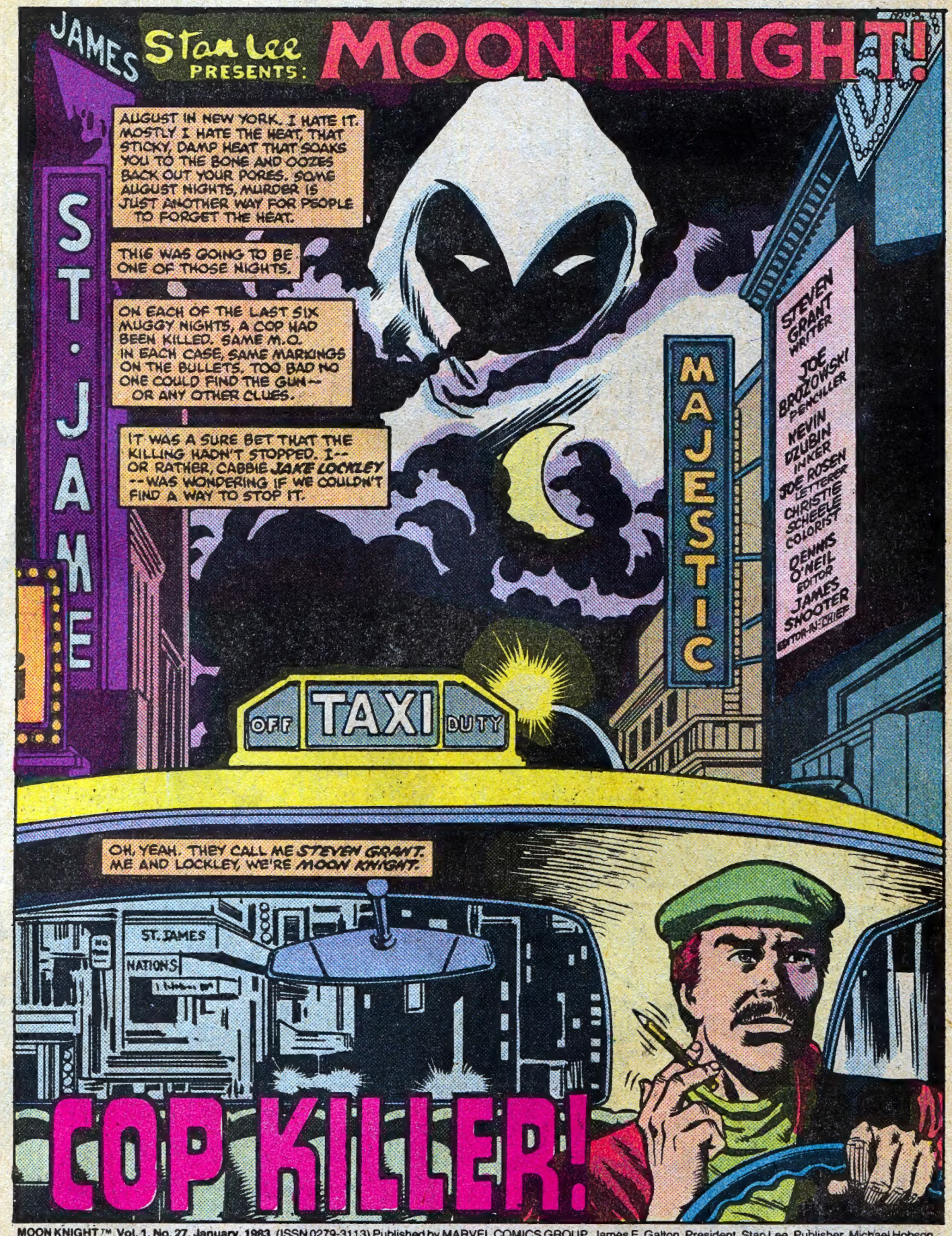

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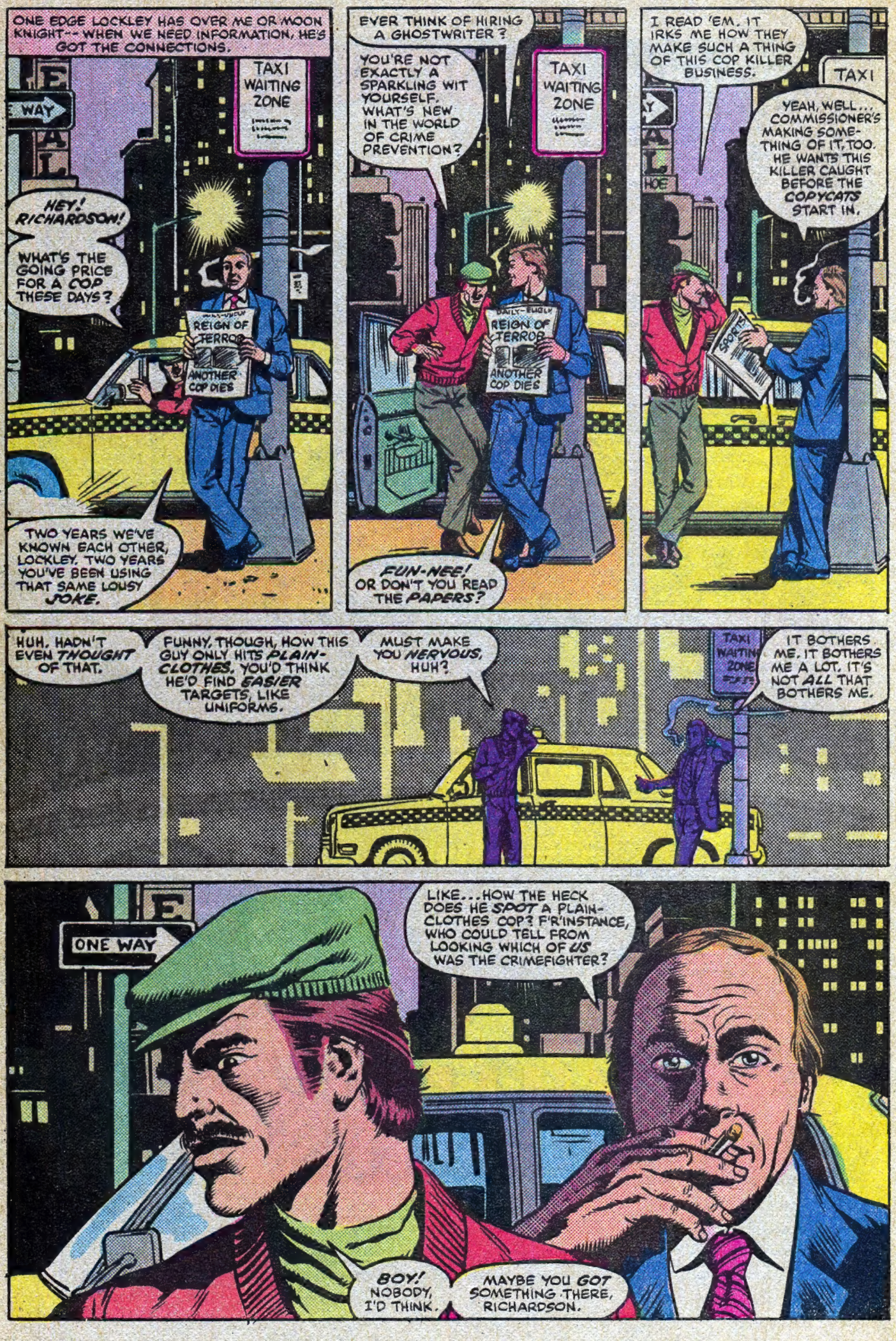
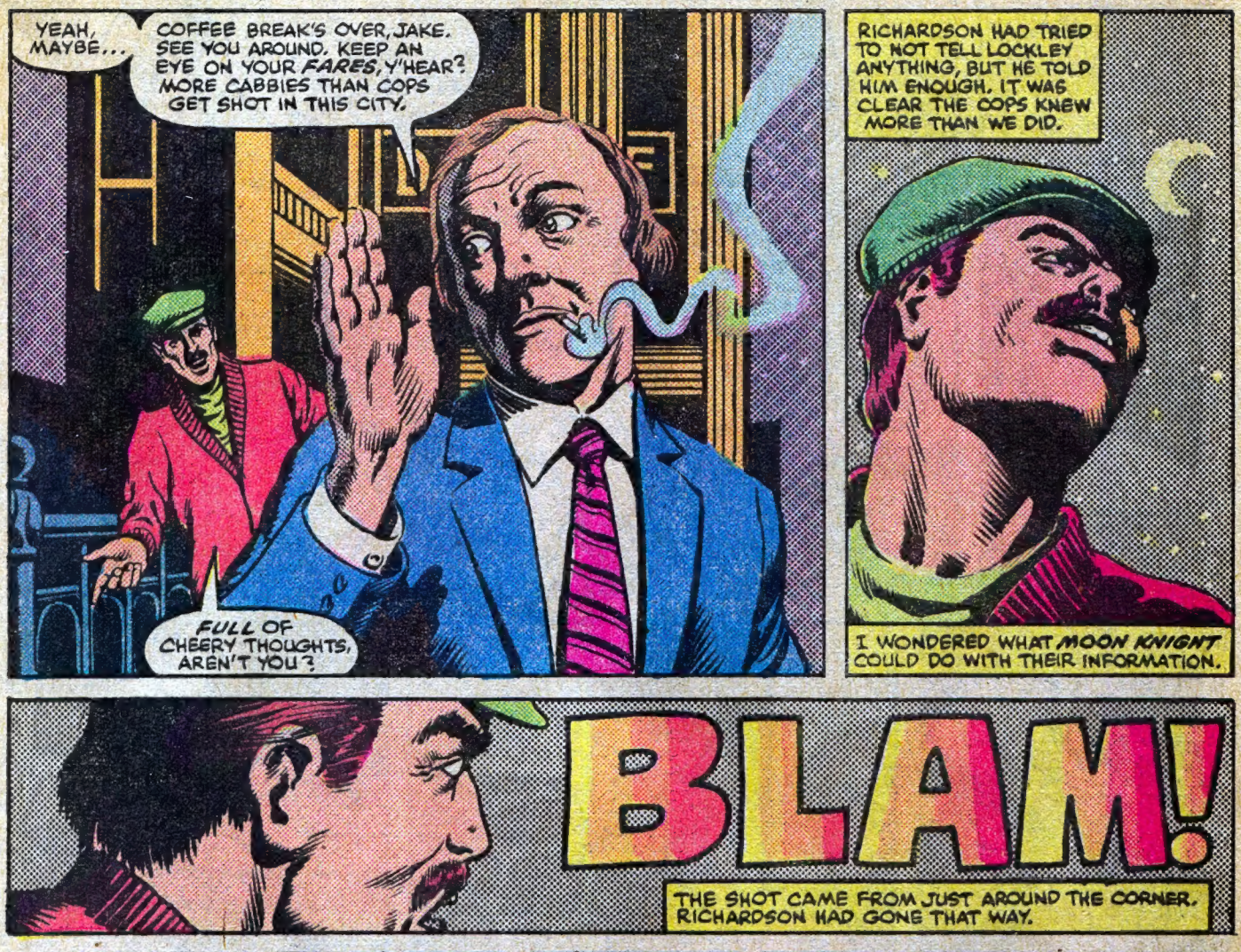
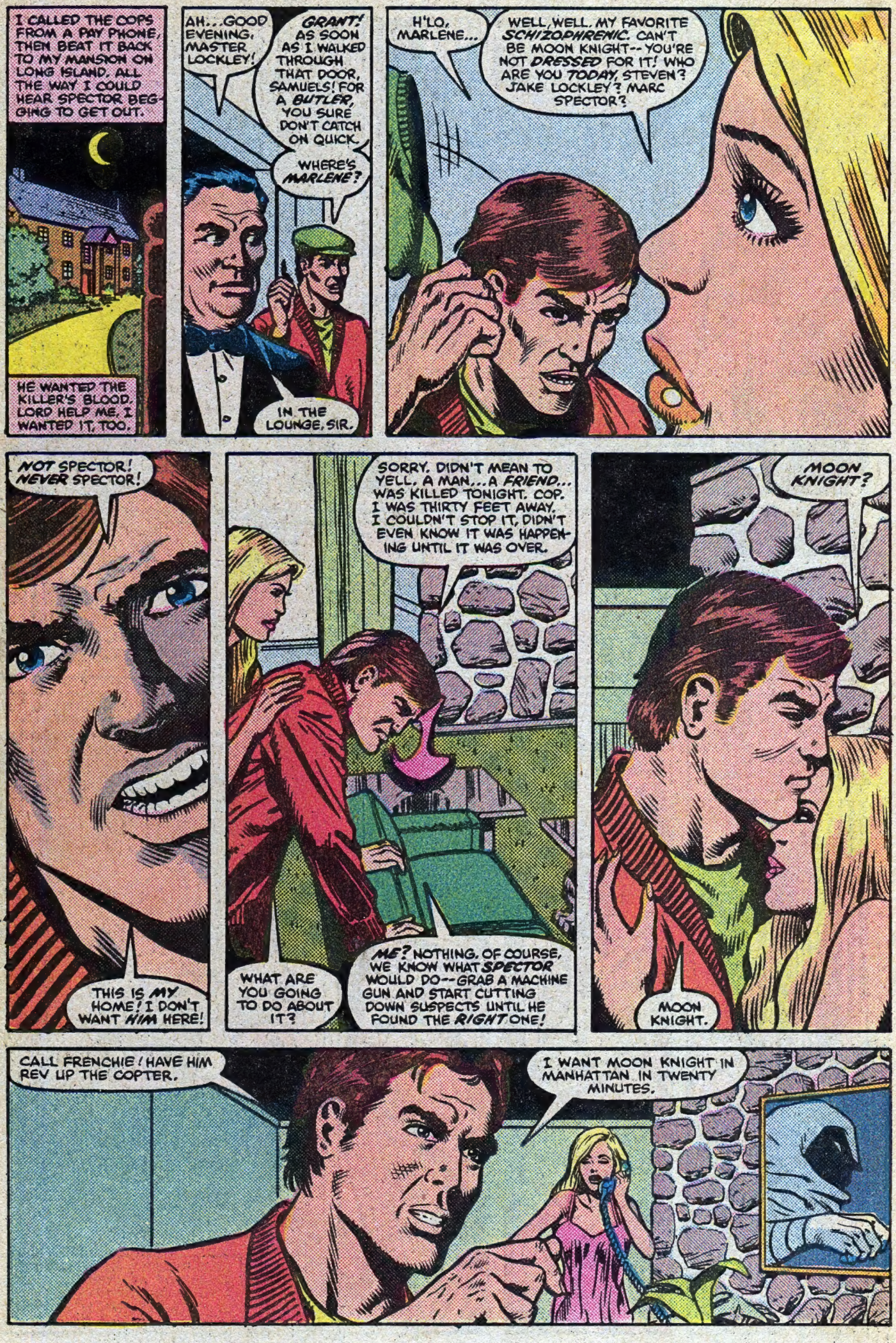

ONE EDGE LOCKLEY HAS OVER ME OR MOON KNIGHT-- WHEN WE NEED INFORMATION, HE'S GOT THE CONNECTIONS.
TAXI WAITING ZONE
HEY! RICHARDSON!
WHAT'S THE GOING PRICE FOR A COP THESE DAYS?
REIGN OF TERROR
ANOTHER COP DIES
TWO YEARS WE'VE KNOWN EACH OTHER, LOCKLEY. TWO YEARS YOU'VE BEEN USING THAT SAME LOUSY JOKE.
EVER THINK OF HIRING A GHOSTWRITER?
YOU'RE NOT EXACTLY A SPARKLING WIT YOURSELF. WHAT'S NEW IN THE WORLD OF CRIME PREVENTION?
TAXI WAITING ZONE
DAILY-EAGLE
REIGN OF TERROR
ANOTHER COP DIES
FUN-NEE! OR DON'T YOU READ THE PAPERS?
I READ 'EM. IT IRKS ME HOW THEY MAKE SUCH A THING OF THIS COP KILLER BUSINESS.
TAXI
YEAH, WELL... COMMISSIONER'S MAKING SOMETHING OF IT, TOO. HE WANTS THIS KILLER CAUGHT BEFORE THE COPYCATS START IN.
SPORTS
HUH. HADN'T EVEN THOUGHT OF THAT.
FUNNY, THOUGH, HOW THIS GUY ONLY HITS PLAIN-CLOTHES. YOU'D THINK HE'D FIND EASIER TARGETS, LIKE UNIFORMS.
MUST MAKE YOU NERVOUS, HUH?
TAXI WAITING ZONE
IT BOTHERS ME. IT BOTHERS ME A LOT. IT'S NOT ALL THAT BOTHERS ME.
ONE WAY
LIKE... HOW THE HECK DOES HE SPOT A PLAIN-CLOTHES COP? F'R'INSTANCE, WHO COULD TELL FROM LOOKING WHICH OF US WAS THE CRIMEFIGHTER?
BOY! NOBODY, I'D THINK.
MAYBE YOU GOT SOMETHING THERE, RICHARDSON.

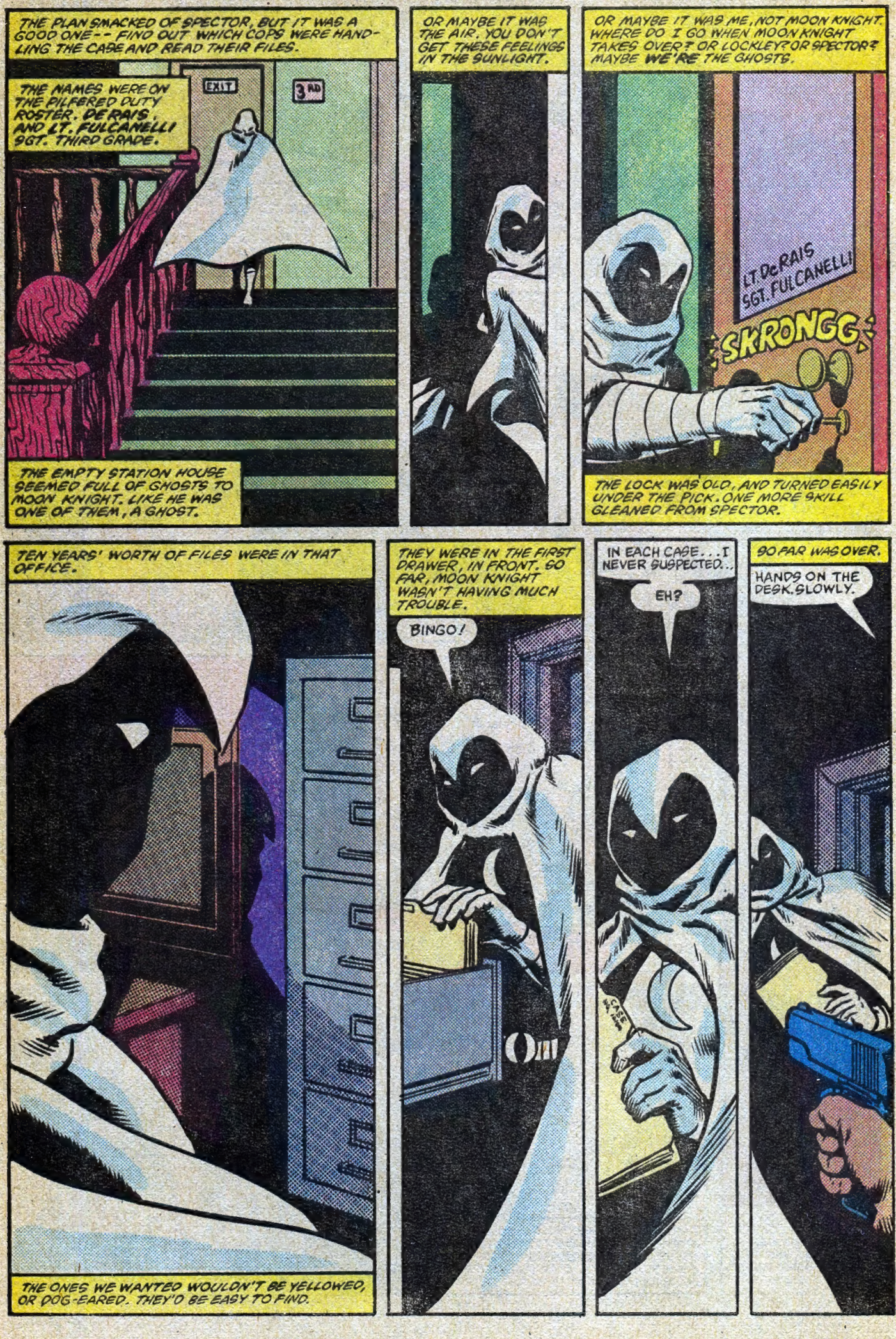

YEAH, MAYBE...
COFFEE BREAK'S OVER, JAKE. SEE YOU AROUND. KEEP AN EYE ON YOUR *FARES*, Y'HEAR? MORE CABBIES THAN COPS GET SHOT IN THIS CITY.
FULL OF CHEERY THOUGHTS, AREN'T YOU?
RICHARDSON HAD TRIED TO NOT TELL LOCKLEY ANYTHING, BUT HE TOLD HIM ENOUGH. IT WAS CLEAR THE COPS KNEW MORE THAN WE DID.
I WONDERED WHAT *MOON KNIGHT* COULD DO WITH THEIR INFORMATION.

BLAM!
THE SHOT CAME FROM JUST AROUND THE CORNER. RICHARDSON HAD GONE THAT WAY.

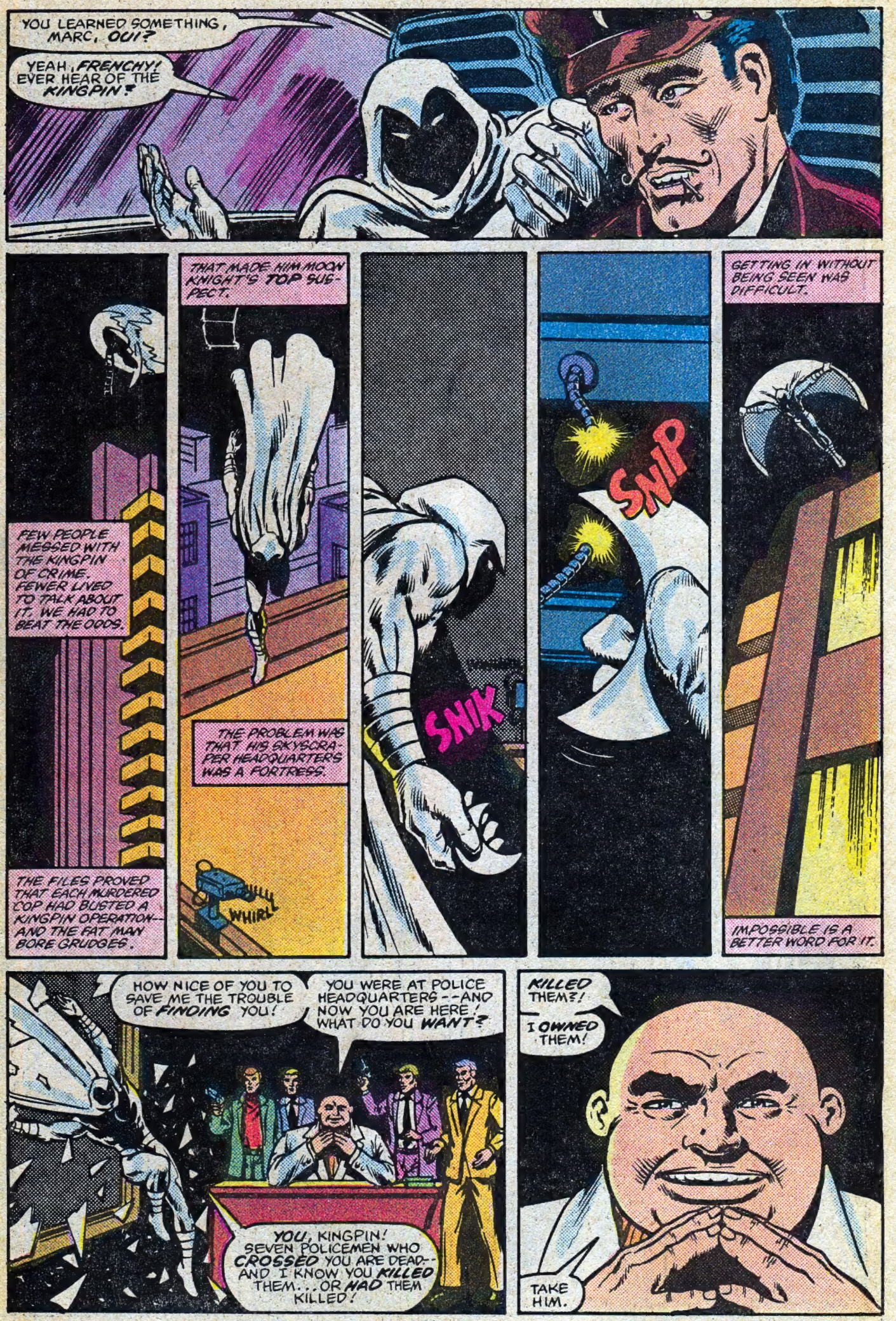
IN MY GUT, THE PART OF US THAT WAS *MARC SPECTOR*, THE EX-SOLDIER, KNEW WHAT HAD HAPPENED. HE HAD KNOWN THAT GUT FEELING IN MORE WARS THAN HE COULD COUNT.
SPECTOR KNEW HOW FATE WORKED. SPECTOR WOULDN'T HAVE *JOKED* ABOUT THESE THINGS. SPECTOR WOULD HAVE *KNOWN* BETTER.
THERE ARE TIMES I WISH I HADN'T PUT SPECTOR AWAY.
NO.
THEN AGAIN, SPECTOR WOULD HAVE LAUGHED THIS OFF. LOCKLEY AND I JUST FELT SICK.
NO PARKING MON-THURS 8AM-6PM WED-FRIDAY 11AM-2PM
NO MENACED HOBOES
WE SHOULDN'T HAVE LEFT THE SCENE, BUT THE COPS WOULD HAVE A FIELD DAY INVESTIGATING LOCKLEY. HIS TRAIL WOULD LEAD THEM STRAIGHT TO MOON KNIGHT.


I CALLED THE COPS FROM A PAY PHONE, THEN BEAT IT BACK TO MY MANSION ON LONG ISLAND. ALL THE WAY I COULD HEAR SPECTOR BEGGING TO GET OUT.
HE WANTED THE KILLER'S BLOOD. LORD HELP ME, I WANTED IT, TOO.
AH...GOOD EVENING, MASTER LOCKLEY!
GRANT! AS SOON AS I WALKED THROUGH THAT DOOR, SAMUELS! FOR A BUTLER, YOU SURE DON'T CATCH ON QUICK.
WHERE'S MARLENE?
IN THE LOUNGE, SIR.
H'LO, MARLENE...
WELL, WELL. MY FAVORITE SCHIZOPHRENIC. CAN'T BE MOON KNIGHT--YOU'RE NOT DRESSED FOR IT! WHO ARE YOU TODAY, STEVEN? JAKE LOCKLEY? MARC SPECTOR?
NOT SPECTOR! NEVER SPECTOR!
THIS IS MY HOME! I DON'T WANT HIM HERE!
SORRY. DIDN'T MEAN TO YELL. A MAN...A FRIEND... WAS KILLED TONIGHT. COP. I WAS THIRTY FEET AWAY. I COULDN'T STOP IT, DIDN'T EVEN KNOW IT WAS HAPPENING UNTIL IT WAS OVER.
WHAT ARE YOU GOING TO DO ABOUT IT?
ME? NOTHING. OF COURSE, WE KNOW WHAT SPECTOR WOULD DO--GRAB A MACHINE GUN AND START CUTTING DOWN SUSPECTS UNTIL HE FOUND THE RIGHT ONE!
MOON KNIGHT?
MOON KNIGHT.
CALL FRENCHIE! HAVE HIM REV UP THE COPTER.
I WANT MOON KNIGHT IN MANHATTAN IN TWENTY MINUTES.

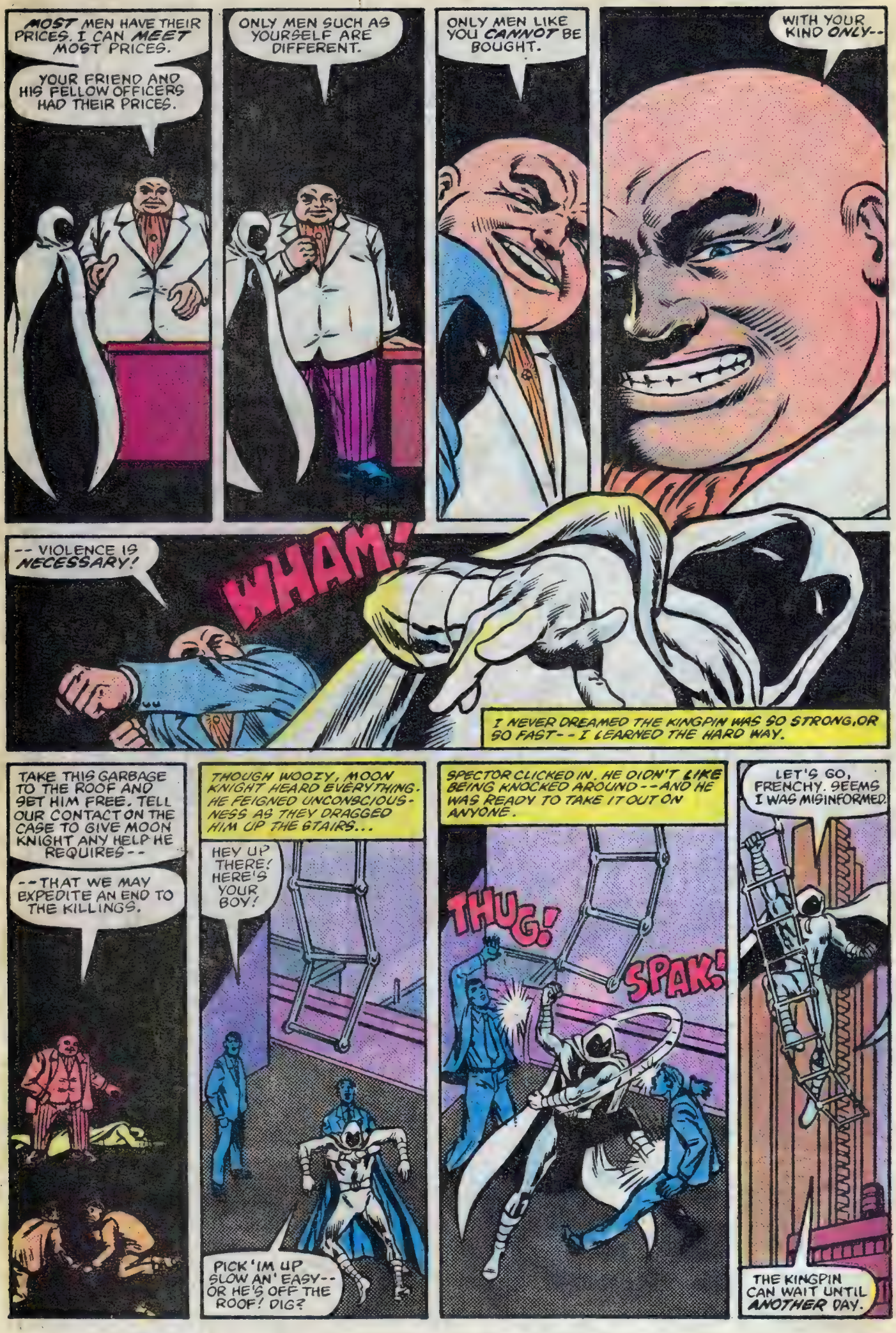
NIGHTS LIKE THIS, MANHATTAN GOES TO THE STREETS. HOT DEAD AIR IN TINY ROOMS DRIVES PEOPLE OUTDOORS, GASPING FOR THAT ONE COOL BREATH. NO ONE FINDS IT.
SOME GO TO MOVIES OR BARS. SOME DRINK TOO MUCH AND MOST SWEAT TOO MUCH. SOME PICK FIGHTS, SOME GET HURT SOME DIE.
NIGHTS LIKE THIS, THE COPS FLOOD OUT OF MANHATTAN SOUTH PRECINCT HOUSE. SOME DON'T MAKE IT BACK.
AS MOON KNIGHT KNEW, THE PLACE WAS NEVER EMPTIER.
C'MON ALREADY! I'M LISTED SOMEPLACE-- PATROLMAN MONDNACHT, TRANSFERRED DOWN FROM TWENTY-TWO...
LIGHTEN UP, HUH? PAPERWORK'S PROBABLY SCREWED UP...
SOON AS I GET A MINUTE, I'LL CALL HARLEM AND CHECK IT OUT, OKAY?
JEEZ! YOU GUYS PULL ZOO DUTY TONIGHT!
YER A RIOT, SARGE! HOW COME YOU DIDN'T ANSWER OUR CALL FOR A BACK-UP UNIT?
LET'S FIND THE GORILLA A CAGE!
WHAM!
BAM
CRIPES!
GET AFTER HIM!
MONONACHT! STAY PUT UNTIL I GET BACK!
GOTCHA, SARGE!
AND DON'T CALL ME "SARGE"!
DUTY ROSTER
"PT. MONONACHT" HAD A WHOLE STRATEGY FOR GETTING INTO POLICE HEADQUARTERS--AND DIDN'T NEED IT. LIFE'S LIKE THAT. NOT THAT IT MATTERED.
MOON KNIGHT HAD WHAT HE WANTED.


THE PLAN SMACKED OF SPECTOR, BUT IT WAS A GOOD ONE-- FIND OUT WHICH COPS WERE HANDLING THE CASE AND READ THEIR FILES.
THE NAMES WERE ON THE PILFERED DUTY ROSTER. DE RAIS, AND LT. FULCANELLI SGT. THIRD GRADE.
EXIT
3RD
THE EMPTY STATION HOUSE SEEMED FULL OF GHOSTS TO MOON KNIGHT. LIKE HE WAS ONE OF THEM, A GHOST.
OR MAYBE IT WAS THE AIR. YOU DON'T GET THESE FEELINGS IN THE SUNLIGHT.
OR MAYBE IT WAS ME, NOT MOON KNIGHT. WHERE DO I GO WHEN MOON KNIGHT TAKES OVER? OR LOCKLEY? OR SPECTOR? MAYBE WE'RE THE GHOSTS.
LT DE RAIS
SGT. FULCANELLI
SKRONGG
THE LOCK WAS OLD, AND TURNED EASILY UNDER THE PICK. ONE MORE SKILL GLEANED FROM SPECTOR.
TEN YEARS' WORTH OF FILES WERE IN THAT OFFICE.
THE ONES WE WANTED WOULDN'T BE YELLOWED, OR DOG-EARED. THEY'D BE EASY TO FIND.
THEY WERE IN THE FIRST DRAWER, IN FRONT. SO FAR, MOON KNIGHT WASN'T HAVING MUCH TROUBLE.
BINGO!
IN EACH CASE... I NEVER SUSPECTED..
EH?
SO FAR WAS OVER.
HANDS ON THE DESK. SLOWLY.

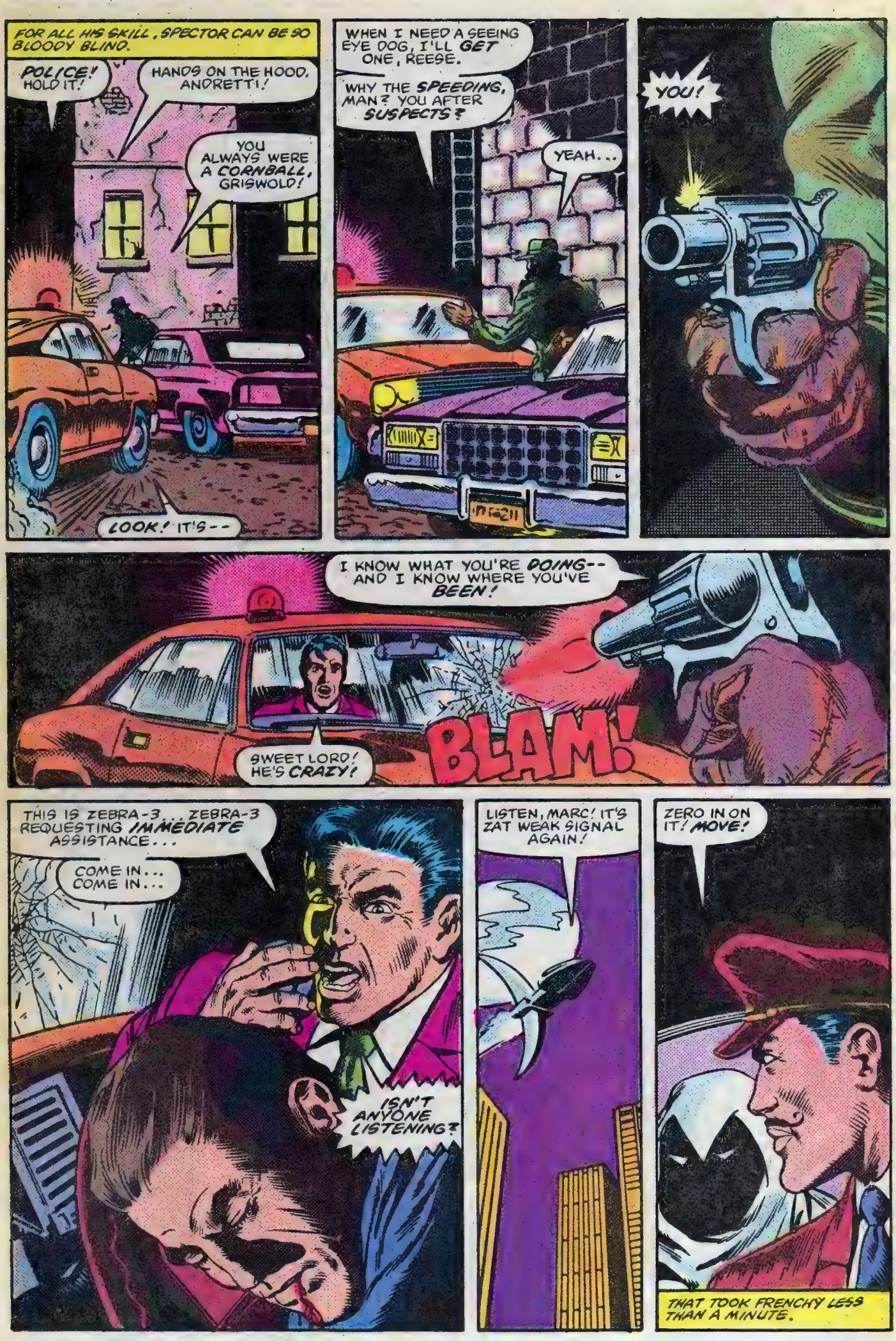
MOON KNIGHT, ISN'T IT?
A NOSEY GUY, INTERFERRING IN POLICE BUSINESS. I DON'T LIKE YOU.
HOW NICE FOR YOU. WHY NO SUSPECTS, AFTER DAYS ON THE CASE?
BY THE WAY, ARE YOU DE RAIS OR FULCANELLI?
THE LATTER. AND WE HAVE SUSPECTS--MAYBE YOU, NOW!
DON'T KID ME. I READ THE FILES.
YOU HAVE THE RIGHT TO REMAIN SILENT...
I'M ON YOUR SIDE, PAL.
NOT ON THIS CASE. THIS IS A DEPARTMENTAL MATTER.
LET'S GET RID OF THE MASK. I LIKE TO SEE WHO I'M TALKING TO.
I WANTED THE COP TO KEEP TALKING--BUT FROM SOMEWHERE, SPECTOR SCREAMED, "JUMP HIM!"
MOON KNIGHT ONLY HEARD SPECTOR.
BLAM!
THANKS FOR THE INFO, FULCANELLI!
NO! WE'RE THREE FLOORS UP!
COPTER! PRETTY SMART.
REMEMBER I WARNED YOU, HERO! STAY OUT OF IT!
MOON KNIGHT WASN'T LISTENING. AS FRENCHY LIFTED HIM INTO THE COPTER, MOON KNIGHT THOUGH OF OTHER THINGS.


YOU LEARNED SOMETHING, MARC, OUI?
YEAH, FRENCHY! EVER HEAR OF THE KINGPIN?
FEW PEOPLE MESSED WITH THE KINGPIN OF CRIME. FEWER LIVED TO TALK ABOUT IT. WE HAD TO BEAT THE ODDS.
THE FILES PROVED THAT EACH MURDERED COP HAD BUSTED A KINGPIN OPERATION--AND THE FAT MAN BORE GRUDGES.
THAT MADE HIM MOON KNIGHT'S TOP SUSPECT.
THE PROBLEM WAS THAT HIS SKYSCRAPER HEADQUARTERS WAS A FORTRESS.
WHIRL
SNIK
SNIP
GETTING IN WITHOUT BEING SEEN WAS DIFFICULT.
IMPOSSIBLE IS A BETTER WORD FOR IT.
HOW NICE OF YOU TO SAVE ME THE TROUBLE OF FINDING YOU!
YOU WERE AT POLICE HEADQUARTERS--AND NOW YOU ARE HERE! WHAT DO YOU WANT?
YOU, KINGPIN! SEVEN POLICEMEN WHO CROSSED YOU ARE DEAD--AND I KNOW YOU KILLED THEM...OR HAD THEM KILLED!
KILLED THEM?!
I OWNED THEM!
TAKE HIM.

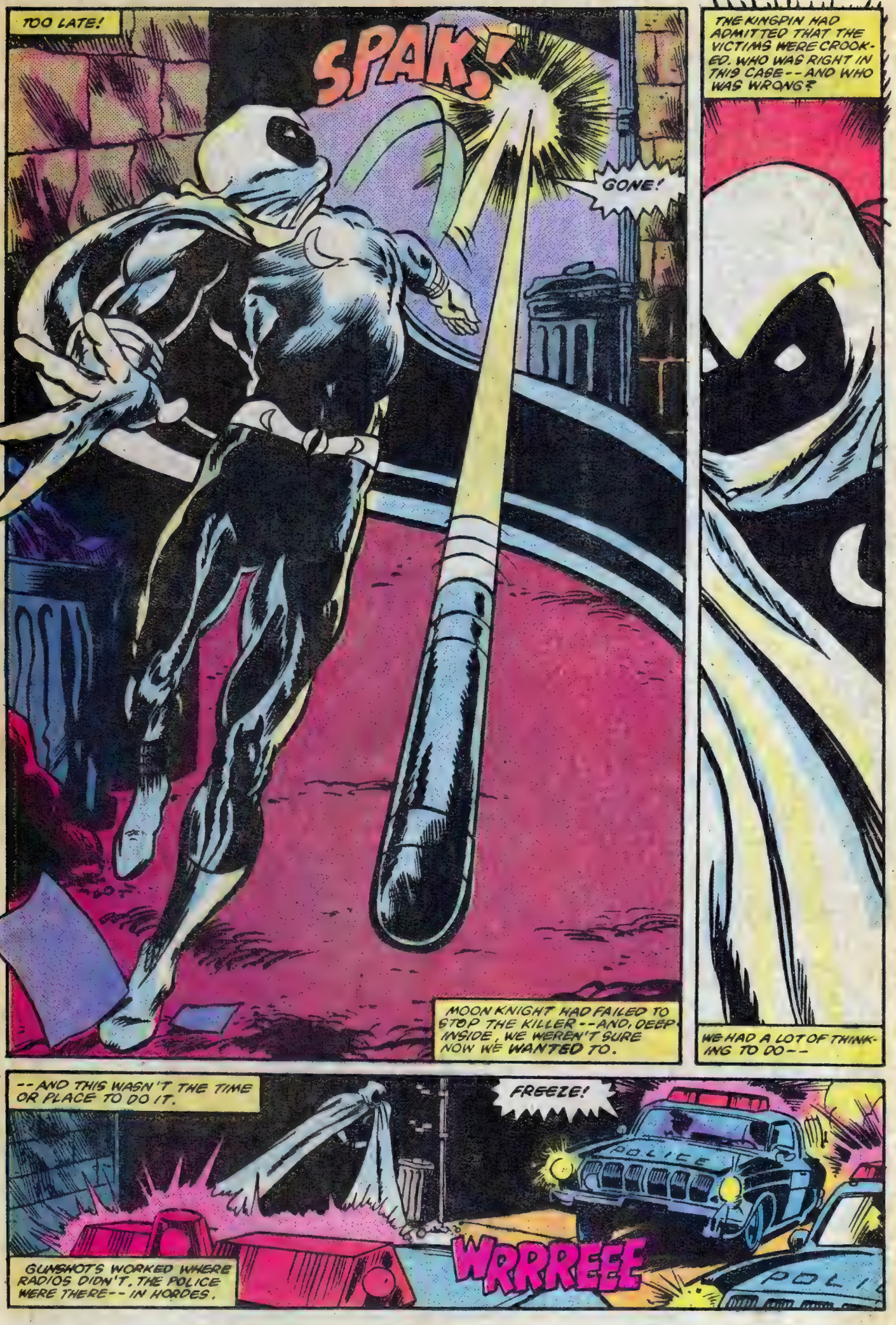
NO WAY, FAT BOY.
SKRIP!
UNGH!
WHOMP!
SWAP!
KRAK!
SHOW'S OVER! TALK!
OR ARE YOU DUMB ENOUGH TO TAKE ME ON?
THANK YOU. MY MEN PERIODICALLY REQUIRE A WORKOUT.
YOU WERE INQUIRING ABOUT SOME OTHER HIRELINGS--?
CIGARS
NO GAMES! THOSE COPS HAD SOLID CASES AGAINST YOUR PEOPLE!
THE CASES WERE DROPPED. I BOUGHT THEM OFF, YOU SEE.
LIAR!
ONE OF THOSE COPS WAS MY FRIEND!
WE HAD ACQUAINTANCES IN COMMON. HOW NICE.
NONETHELESS, I SPEAK THE TRUTH--WHICH LEAVES ME WITHOUT A MOTIVE FOR THE KILLINGS.
MY REPUTATION FOR VIOLENCE IS USEFUL...
...BUT THERE ARE CLEANER METHODS OF DEALING WITH PEOPLE.


MOST MEN HAVE THEIR PRICES. I CAN MEET MOST PRICES.
YOUR FRIEND AND HIS FELLOW OFFICERS HAD THEIR PRICES.
ONLY MEN SUCH AS YOURSELF ARE DIFFERENT.
ONLY MEN LIKE YOU CANNOT BE BOUGHT.
WITH YOUR KIND ONLY--
-- VIOLENCE IS NECESSARY!
WHAM!
I NEVER DREAMED THE KINGPIN WAS SO STRONG, OR SO FAST--I LEARNED THE HARD WAY.
TAKE THIS GARBAGE TO THE ROOF AND GET HIM FREE. TELL OUR CONTACT ON THE CASE TO GIVE MOON KNIGHT ANY HELP HE REQUIRES--
--THAT WE MAY EXPEDITE AN END TO THE KILLINGS.
THOUGH WOOZY, MOON KNIGHT HEARD EVERYTHING. HE FEIGNED UNCONSCIOUSNESS AS THEY DRAGGED HIM UP THE STAIRS...
HEY UP THERE! HERE'S YOUR BOY!
PICK 'IM UP SLOW AN' EASY--OR HE'S OFF THE ROOF! DIG?
SPECTOR CLICKED IN. HE DIDN'T LIKE BEING KNOCKED AROUND--AND HE WAS READY TO TAKE IT OUT ON ANYONE.
THUG!
SPAK!
LET'S GO, FRENCHY. SEEMS I WAS MISINFORMED.
THE KINGPIN CAN WAIT UNTIL ANOTHER DAY.

SGTS. GRISWOLD AND REESE HAD JUST SEEN THE KINGPIN, TOO.
THEY HAD LEFT BEFORE MOON KNIGHT ARRIVED. HE NEVER SAW OR HEARD OF THEM. THAT WOULD CHANGE RAPIDLY.
THEIR VISIT TO THE KINGPIN HAD BEEN FRIENDLY. THEY WOULDN'T PAY ANOTHER.
VROOM!
CREEP MUST BE DOING SEVENTY! BETTER COLLAR HIM BEFORE HE KILLS SOMEONE!
AW, C'MON! CALL FOR A BLACK-AND-WHITE TO HANDLE IT!
I'M STILL FINISHING MY DINNER!
BETTER EAT QUICK, PARTNER--
--'CAUSE WE'RE GOING FOR IT! CALL FOR BACK-UP, JUST IN CASE!
JEEZ! WHO DIED AND MADE YOU SUCH A HOT DOG?
THEIR SIGNAL WAS WEAK WHEN WE RECEIVED IT.
SHALL WE HELP, MARC?
SOUNDS LIKE ROUTINE BUSINESS. WE HAVE BETTER THINGS TO DO.
MOON KNIGHT VOICED SPECTOR'S THOUGHTS. I WANTED TO GET INVOLVED.

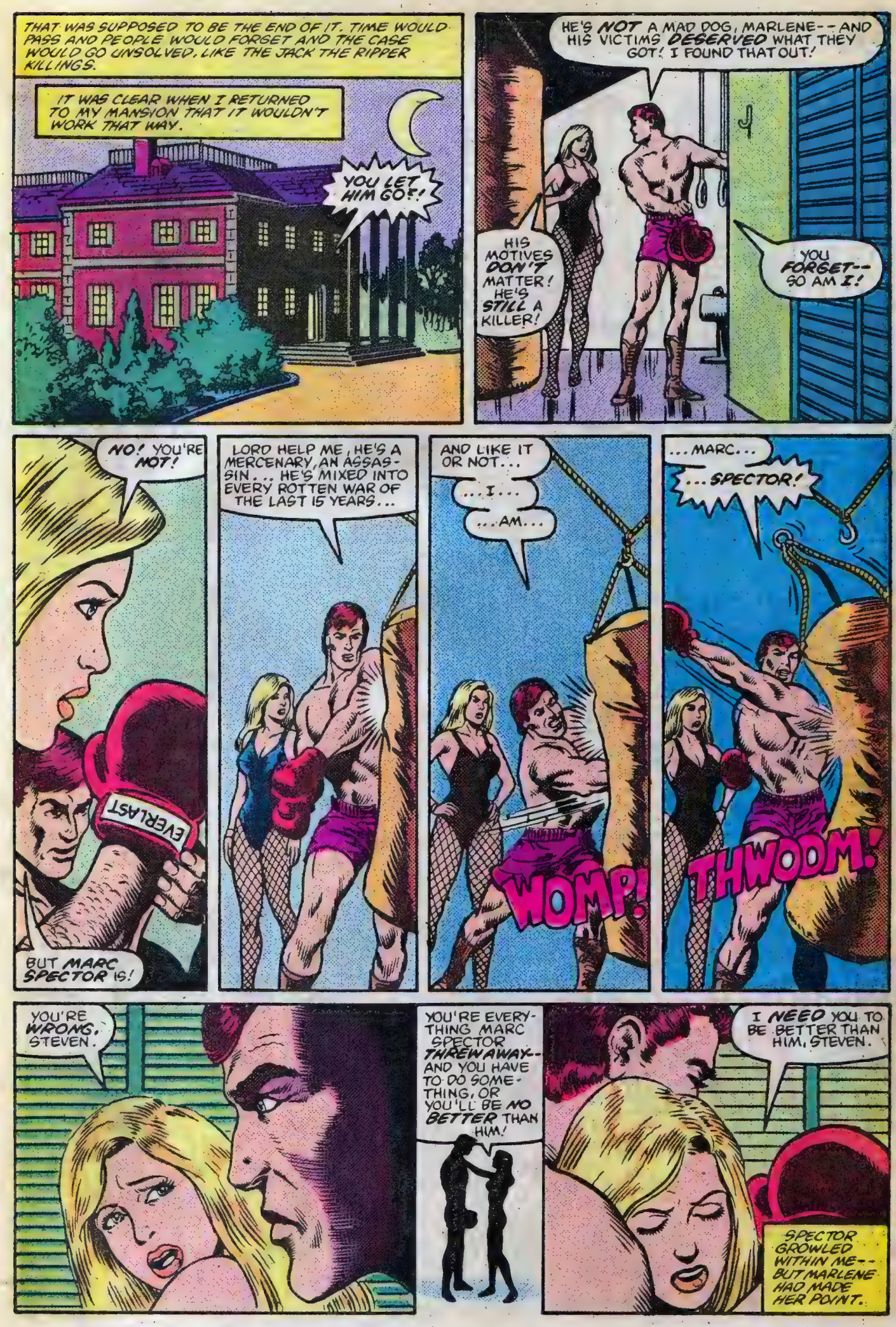

FOR ALL HIS SKILL, SPECTOR CAN BE SO BLOODY BLIND.
POLICE! HOLD IT!
HANDS ON THE HOOD, ANDRETTI!
YOU ALWAYS WERE A CORNBALL, GRISWOLD!
LOOK! IT'S--
WHEN I NEED A SEEING EYE DOG, I'LL GET ONE, REESE.
WHY THE SPEEDING, MAN? YOU AFTER SUSPECTS?
YEAH...
YOU!
I KNOW WHAT YOU'RE DOING-- AND I KNOW WHERE YOU'VE BEEN!
SWEET LORD! HE'S CRAZY!
BLAM!
THIS IS ZEBRA-3... ZEBRA-3 REQUESTING IMMEDIATE ASSISTANCE...
COME IN... COME IN...
ISN'T ANYONE LISTENING?
LISTEN, MARC! IT'S ZAT WEAK SIGNAL AGAIN!
ZERO IN ON IT! MOVE!
THAT TOOK FRENCHY LESS THAN A MINUTE.

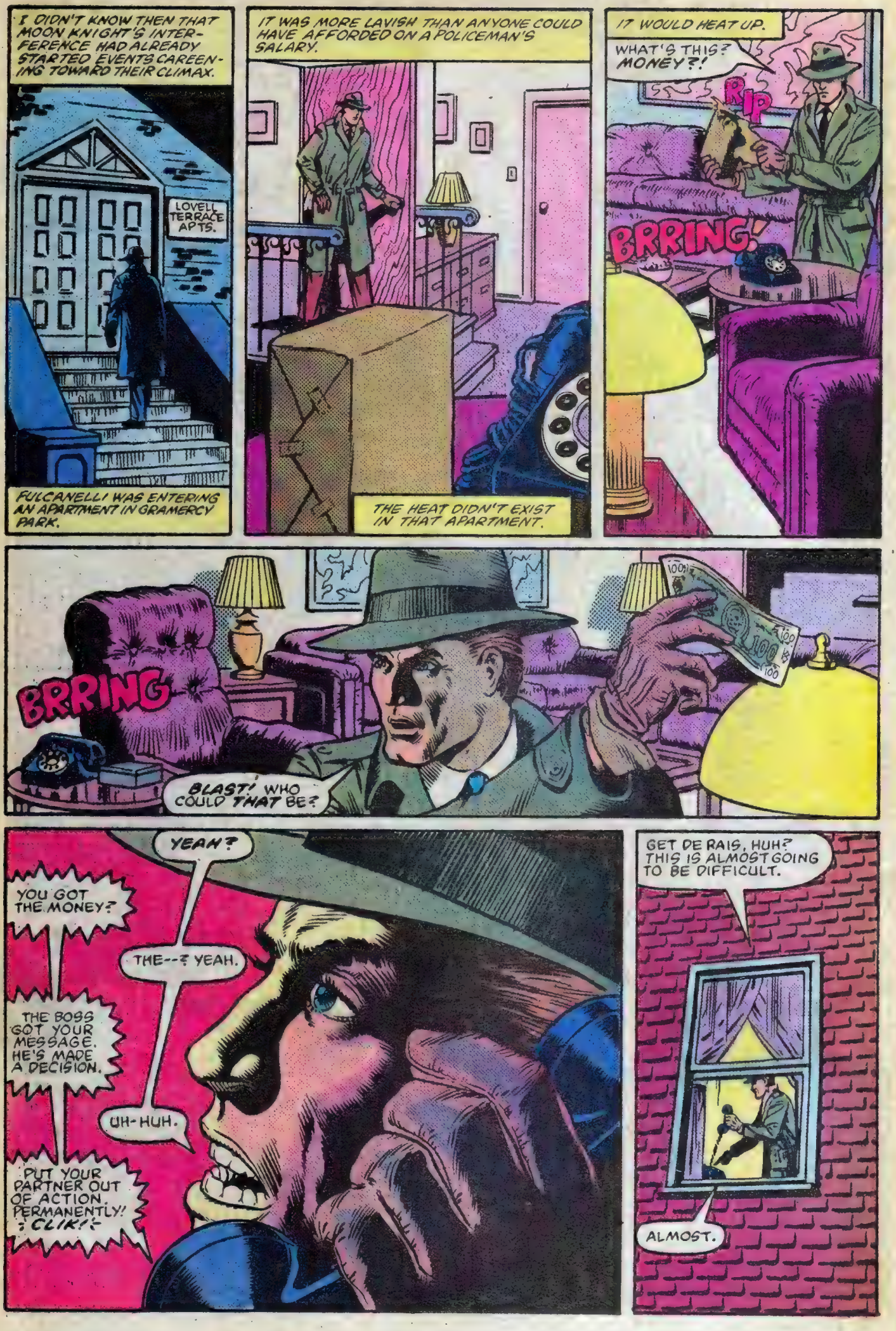
TOO MUCH CAN HAPPEN IN UNDER SIXTY SECONDS.
I "FIXED" YOUR RADIO, SLUG! NO ONE WILL HEAR YOU.
PLEASE...NO... DON'T...
BLAM
I KNEW IT WAS TOO LATE WHEN MOON KNIGHT SPOTTED THE CAR.
THE ALLEY WAS SILENT--
--ALMOST.
...WHY, LOOEY? ... ONE OF US... WHY...
IT SOUNDED LIKE GIBBERISH.
APPARENTLY IT WASN'T GIBBERISH TO EVERYONE.
DON'T MOVE.
I ONLY WANT THE BAD ONES. NOT YOU. INVESTIGATIONS DON'T STOP THEM. COMMISSIONS DON'T STOP THEM.
WHEN A COP TURNS BAD, NOBODY'S SAFE! YOU KNOW WHAT I MEAN!
I NEVER HURT ANYONE WHO DOESN'T DESERVE IT.
BENEATH HIS CAPE, MOON KNIGHT REACHED FOR HIS TRUNCHEON.


TOO LATE!
SPAK!
GONE!
MOON KNIGHT HAD FAILED TO STOP THE KILLER--AND, DEEP INSIDE, WE WEREN'T SURE NOW WE WANTED TO.
THE KINGPIN HAD ADMITTED THAT THE VICTIMS WERE CROOKED. WHO WAS RIGHT IN THIS CASE--AND WHO WAS WRONG?
WE HAD A LOT OF THINKING TO DO--
--AND THIS WASN'T THE TIME OR PLACE TO DO IT.
FREEZE!
POLICE
WRRREEE
GUNSHOTS WORKED WHERE RADIOS DIDN'T. THE POLICE WERE THERE--IN HORDES.

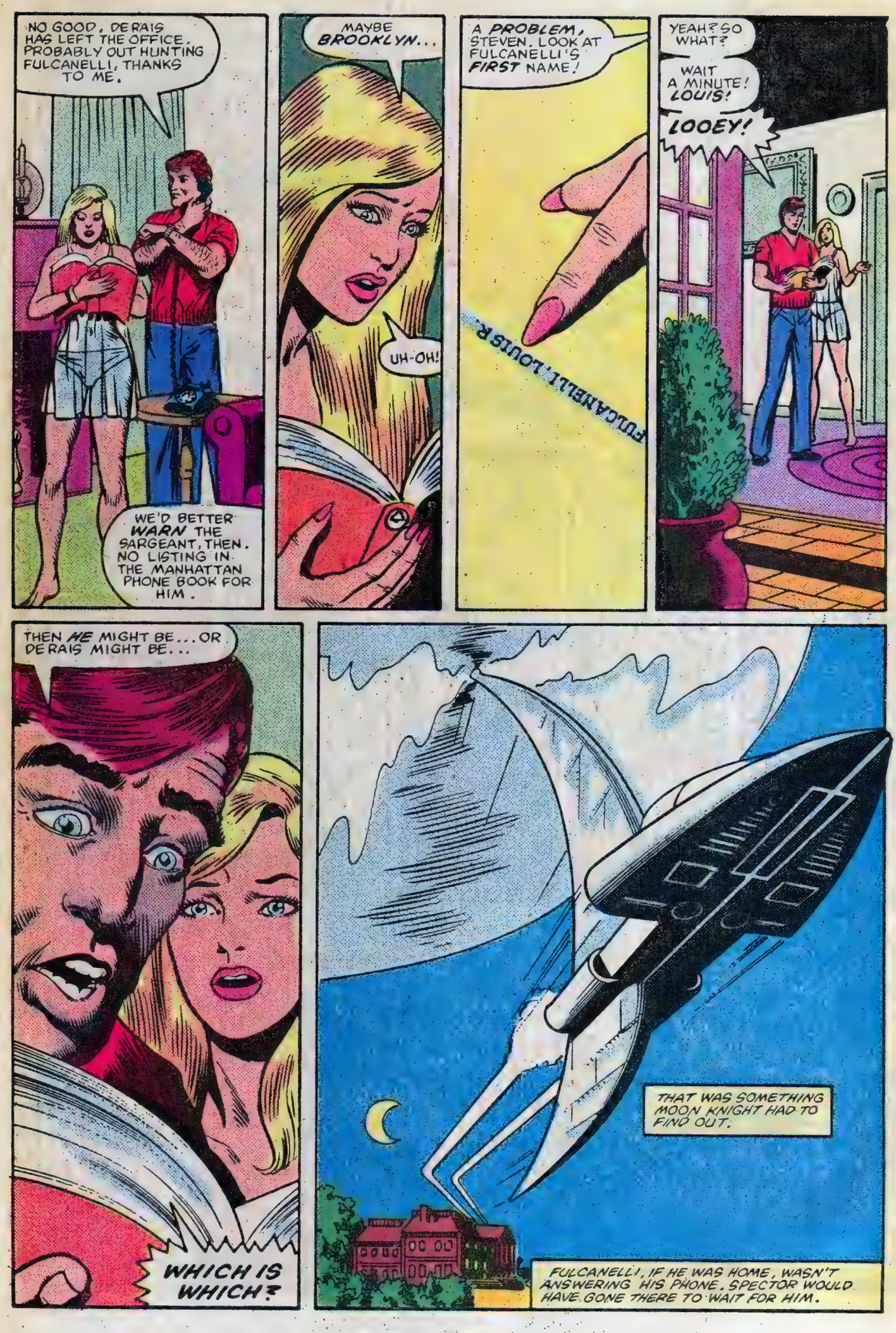
REEL ME IN, FRENCHY! THINGS ARE GETTING UGLY DOWN HERE!
HE'S MAKING A BREAK FOR IT! GET HIM!
OUI, MARC!
NYPD
THE POLICE WERE SCARED-- NOT THAT I BLAMED THEM. ANYTHING COULD HAPPEN.
ANYTHING DID.
HOLD YOUR FIRE!
SKREEEE
SGT. FULCANELLI, MANHATTAN SOUTH.
ANYONE WHO SHOOTS LOSES HIS BADGE! I MEAN IT!
I HAVE IT ON GOOD AUTHORITY THAT MOON KNIGHT'S NOT OUR MAN! LET HIM GO!
WELL, WELL! IF IT ISN'T MY DEAR OLD PARTNER!
SCREEEECH
HOW COME YOU'RE NEVER AROUND DURING THE ACTION, DE RAIS?
I GOT STUCK IN TRAFFIC, OKAY? GET OFF MY BACK!
SHEE! WHAT A MESS!
BETTER GET USED TO IT!
I'VE GOT A FEELING THE KILLING HAS JUST BEGUN!

WITHIN AN HOUR, THINGS WERE CALM AGAIN AT MANHATTAN SOUTH. ONLY THE HEAT REMAINED--
875
--AND THE FEAR!
DE RAIS WAS THERE IN THE MUGGY DARKNESS TO FILL OUT THE REPORT ON THE MOST RECENT MURDERS.
MOON KNIGHT KNEW THIS.
MOON KNIGHT HAD FOLLOWED HIM ALL THE WAY!
DON'T TURN AROUND, DE RAIS! YOU GAVE ME A BREAK--AND I'M GIVING YOU ONE!
I KNOW YOUR SECRET--AND I SYMPATHIZE. I KNOW WHAT IT'S LIKE TO DO EVIL IN THE NAME OF GOOD!
FULCANELLI TOLD ME THE MURDERS WERE A "DEPARTMENTAL" MATTER. THAT WAS MY FIRST CLUE. THE KILLER HAD TO BE A COP HIMSELF.
THEN THE LAST MAN YOU KILLED CALLED YOU "LOOEY"--LIEUTENANT!
WATCH OUT! THE KINGPIN AS GOOD AS TOLD ME HE HAS A MAN INSIDE THE INVESTIGATION. WITH YOU FIGURED FOR, THAT LEAVES FULCANELLI!
SO THAT'S WHY HE INSISTED ON BEING ON THE CASE!
HE PROBABLY KNOWS YOU'RE THE KILLER.
THE KILLING MUST STOP!
STOP NOW, BEFORE YOU'RE CAUGHT--OR YOU MAKE ME COME AFTER YOU!
HEY! WAIT! WHERE--?
HMMM... I HAVE TO TAKE CARE OF FULCANELLI--AND THEN I'LL WORRY ABOUT MOON KNIGHT!


THAT WAS SUPPOSED TO BE THE END OF IT. TIME WOULD PASS AND PEOPLE WOULD FORGET AND THE CASE WOULD GO UNSOLVED, LIKE THE JACK THE RIPPER KILLINGS.
IT WAS CLEAR WHEN I RETURNED TO MY MANSION THAT IT WOULDN'T WORK THAT WAY.
YOU LET HIM GO?!
HE'S NOT A MAD DOG, MARLENE--AND HIS VICTIMS DESERVED WHAT THEY GOT! I FOUND THAT OUT!
HIS MOTIVES DON'T MATTER! HE'S STILL A KILLER!
YOU FORGET--SO AM I!
NO! YOU'RE NOT!
EVERLAST
BUT MARC SPECTOR IS!
LORD HELP ME, HE'S A MERCENARY, AN ASSASSIN... HE'S MIXED INTO EVERY ROTTEN WAR OF THE LAST 15 YEARS...
AND LIKE IT OR NOT...
...I...
...AM...
WOMP!
...MARC...
...SPECTOR!
THWODM!
YOU'RE WRONG, STEVEN.
YOU'RE EVERYTHING MARC SPECTOR THREW AWAY--AND YOU HAVE TO DO SOMETHING, OR YOU'LL BE NO BETTER THAN HIM!
I NEED YOU TO BE BETTER THAN HIM, STEVEN.
SPECTOR GROWLED WITHIN ME--BUT MARLENE HAD MADE HER POINT.


I DIDN'T KNOW THEN THAT MOON KNIGHT'S INTERFERENCE HAD ALREADY STARTED EVENTS CAREENING TOWARD THEIR CLIMAX.
LOVELL TERRACE APTS.
FULCANELLI WAS ENTERING AN APARTMENT IN GRAMERCY PARK.
IT WAS MORE LAVISH THAN ANYONE COULD HAVE AFFORDED ON A POLICEMAN'S SALARY.
THE HEAT DIDN'T EXIST IN THAT APARTMENT.
IT WOULD HEAT UP.
WHAT'S THIS? MONEY?!
RIP
BRRING!
BRRING
BLAST! WHO COULD THAT BE?
YEAH?
YOU GOT THE MONEY?
THE--? YEAH.
THE BOSS GOT YOUR MESSAGE. HE'S MADE A DECISION.
UH-HUH.
PUT YOUR PARTNER OUT OF ACTION. PERMANENTLY! :CLIK!:
GET DE RAIS, HUH? THIS IS ALMOST GOING TO BE DIFFICULT.
ALMOST.

YEAH?
RING! RING!
FULCANELLI? WHERE THE DEUCE HAVE YOU BEEN? I'VE BEEN TRYING TO REACH YOU FOR THE LAST HOUR.
I'VE GOT TO TALK TO YOU, TOO. WHAT SAY WE MEET AT YOUR PLACE IN THIRTY MINUTES?
FORTY-FIVE IS BETTER, OKAY? GREAT!
SEE YOU THEN.
SUCKER.
OKAY, MR. MOON KNIGHT. YOU GET WHAT YOU WANT.
ONLY ONE MORE COP HAS TO DIE--
--AND THEN THE KILLINGS STOP-- FOR GOOD!
SLAM!
RING! RING!


NO GOOD, DERAIS HAS LEFT THE OFFICE. PROBABLY OUT HUNTING FULCANELLI, THANKS TO ME.
WE'D BETTER WARN THE SARGEANT, THEN. NO LISTING IN THE MANHATTAN PHONE BOOK FOR HIM.
MAYBE BROOKLYN...
UH-OH!
A PROBLEM, STEVEN. LOOK AT FULCANELLI'S FIRST NAME!
FULCANELLI, LOUIS R.
YEAH? SO WHAT?
WAIT A MINUTE! LOUIS!
LOOEY!
THEN ME MIGHT BE... OR DERAIS MIGHT BE...
WHICH IS WHICH?
THAT WAS SOMETHING MOON KNIGHT HAD TO FIND OUT.
FULCANELLI, IF HE WAS HOME, WASN'T ANSWERING HIS PHONE. SPECTOR WOULD HAVE GONE THERE TO WAIT FOR HIM.

MOON KNIGHT HEADED FOR DE RAIS'S PLACE...
GREAT! THE PACKAGE GOT HERE--ABOUT TIME, TOO!
CLICK!
FROM HERE I CAN SEE FULCANELLI COMING AND INTERCEPT HIM!
HE'LL BE THE COP KILLER'S FINAL VICTIM!
NICE PLAN, SLUG, EXCEPT FOR ONE THING--
--I GOT HERE FIRST!
GUN ON THE TABLE! NOW!
I'VE WONDERED ABOUT YOU FOR AWHILE, SLUG! THANKS FOR KEEPING SPARE KEYS IN YOUR DESK, SO I COULD CHECK OUT YOUR PLACE!
YOU'RE ROTTEN WITH CORRUPTION, SLUG!
YOU GOT ME WRONG, PAL!
I KNEW YOU HAD IT ROUGH SINCE YOUR WIFE LEFT--AND NO PROMOTIONS...
WE'LL GET SOME PEOPLE TO HELP YOU, OKAY?
SHUT UP!
THIS HAS NOTHING TO DO WITH ANY OF THAT!
WE HAVE A DUTY TO THE PEOPLE OF THIS CITY! WE'RE NOT SUPPOSED TO SELL THEM OUT--FOR ANYTHING!
AND YOU DID! THE CORRUPTION HAS GOT TO STOP!
AND IF MURDER IS THE ONLY WAY TO DO IT--

-- THAT'S THE ROAD I'LL TAKE!
NO!
BLAM!
YOU'RE A SANCTIMONIOUS MORON, FULCANELLI--AND I ALWAYS KNEW IT!
PEOPLE DON'T CARE ABOUT COPS ANYMORE! WHEN WE'RE NOT THERE, WE'RE HEARTLESS... WHEN WE'RE THERE, WE'RE PIGS!
BLAM!
WHY SHOULDN'T WE GET WHAT WE CAN-- WHERE WE CAN?
W-WE'RE SUPPOSED TO BE BETTER THAN THAT...
YEAH?
YOU CAN BE BETTER, PAL.
ME, I'D RATHER BE RICH--
--AND LIVING!

DROP IT, DERAIS!
MOON KNIGHT!
KRASH!
I MADE A MISTAKE WITH YOU EARLIER!
UHN!
THWAM!
I'VE MADE A FEW MISTAKES TONIGHT!
SWOP!
BUT I'M NOT MAKING ANY MORE!
WOOM!

I... KNEW I'D WIN... SOMEHOW...
YOU'RE ON MY SIDE, MOON KNIGHT! WE CAN WORK TOGETHER... CLEAN UP THE DEPARTMENT FOR GOOD...
END OF THE LINE, FULCANELLI! YOU'RE GOING TO THE HOSPITAL TO TAKE CARE OF THAT ARM--
--AND THEN YOU'RE GOING TO JAIL!
NO! YOU CAN'T! MY WORK IS GOOD... IMPORTANT...
I DO WHAT NO ONE ELSE CAN!
ANYONE ELSE CAN! AND IT'S NO GOOD!
YOU'RE A KILLER-- AS BAD IN YOUR WAY AS THE MEN YOU'VE KILLED...
...AND I HAVE TO BE BETTER THAN THAT!
OPERATOR? GET ME THE POLICE!

...SO WHAT DID THEY DO WITH FULCANELLI?
PUT HIM IN BELLEVUE FOR PSYCHIATRIC OBSERVATION.
IT'S SORT OF IRONIC THE MAN IS SANER THAN A LOT OF PEOPLE. A GOOD MAN, OF A SORT.
I WISH THERE HAD BEEN A DIFFERENT WAY TO HANDLE THINGS.
YOU DID THE RIGHT THING, STEVEN.
TOO BAD THE RIGHT THING ISN'T ALWAYS THE DECENT THING.
WELL, I CAN LIVE WITH THAT.
AND IF MARC SPECTOR WOULD EVER ACCEPT IT--
--HE MIGHT BECOME A WHOLE MAN AGAIN.
KLINK
END

Four Beautiful Copters! Count Them — Four!

by Alan Zelenetz

For crimefighting in New York, you can dial 911 and get a cop, or you can be real lucky and maybe get a copter complete with a cape and cowled Super Hero, the mysterious Moon Knight. For as often as not, our silver crusader will hightail it to the scene of a crime in his snazzy, custom designed chopper, piloted by the eminently unfailing Frenchie and equipped with —

Wait a minute. Before we go spilling all the secrets of the Crescent-Chopper, let's make sure you know which craft it is we're talking about. Because, you see, there have been four different whirlybirds hovering about Moon Knight since his original appearance in the pages of WEREWOLF BY NIGHT #32. So come with us now to the days of yesteryear (August 1975, to be exact), and let's see what's up, literally!

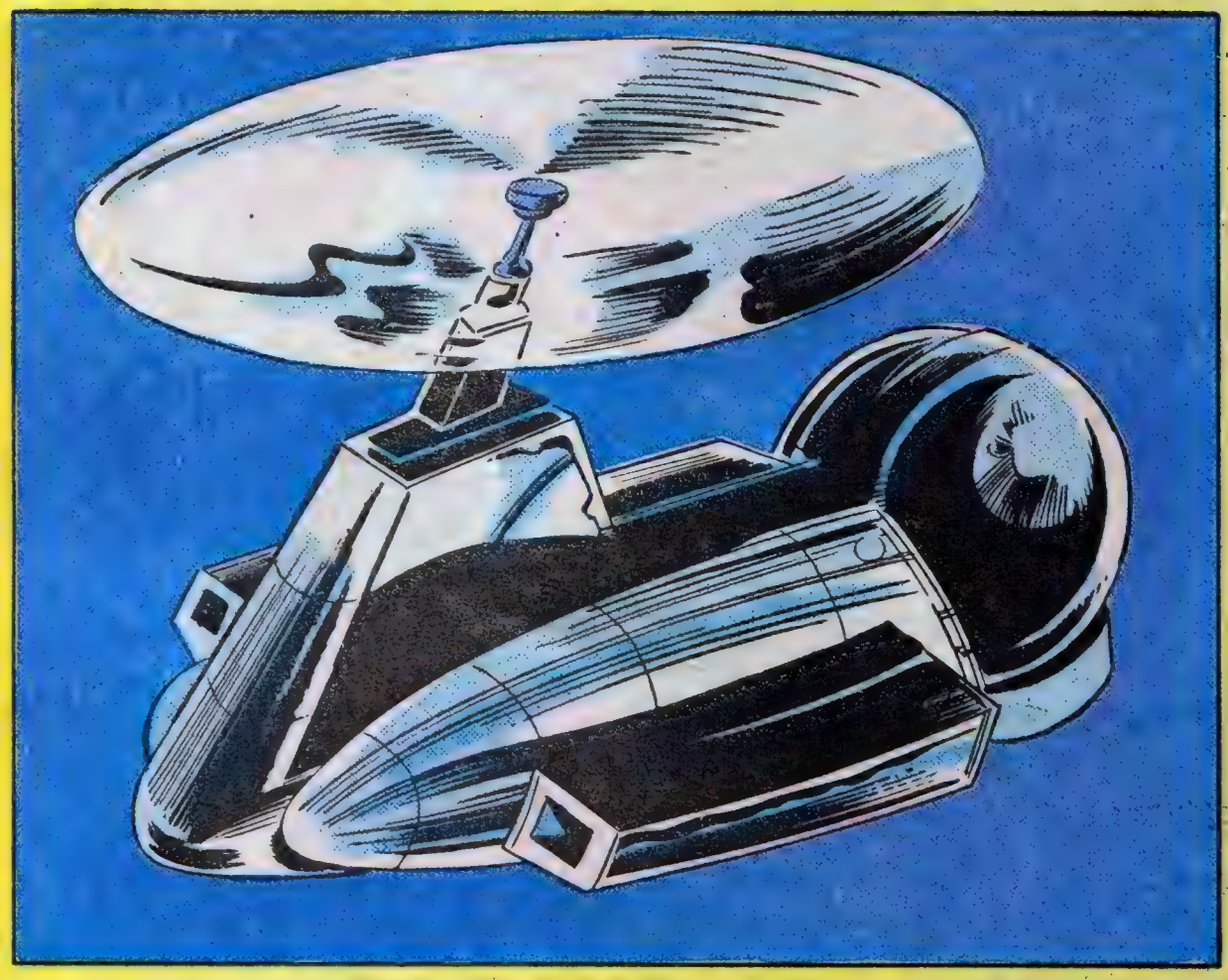
The first helicopter associated with Moon Knight is the one whose rope ladder he ascends with a werewolf in tow in the abovementioned WEREWOLF #32. This copter even got a cover of its own when the story concluded in next issue #33. But before you go looking for anything special about it, let us remind you that — as was later explained in Moon Knight #4 — this whole story involves a set-up to expose the sinister Committee which Frenchie has infiltrated. *Sooo*, that's *not* Moon Knight's real copter at all, only your usual dimestore Bell 47-H or some such, rented for purposes of maintaining Frenchie's deception.

Well then, will the real rotorcraft please stand up? Sure — try issue #28 of MARVEL SPOTLIGHT, and you'll see Moon Knight's original customized machine. Flashy, no? Especially that wraparound sideglass cockpit bubble (which sort of reminds you of Vincent Price as "The Fly"). This little cruiser has no master computer aboard, so the extra window-space helped in-flight Frenchie locate those all-important visual reference points outside the craft. The two sidepods were *not* detachable, and they housed retractable skids for solid ground landings. For the clearest shots of this particular model, you'll want to check Moon Knight's backups in the colorful HULK magazine, issues #11 and #13.

To mark Moon Knight's debut in his very own four-color title, a new helicopter was designed, lifting up and off on its maiden flight in MOON KNIGHT #1. Carried away, perhaps by enthusiasm for the success of his Moon Knight persona and wishing to establish a symbol with which to strike terror into the hearts of the criminals he persued, Steven Grant had Frenchie re-design the copter's entire body in the shape of a crescent moon lying on its side (a kind of 'Who-took-a-bite-out-of-my-Frisbee?' effect). We could go into details about this eerie craft whose silver sheen and shimmering shadows were indeed inspiring of fear, but since it went crashing into a Chicago yacht basin before issue #7 was over, and since all its features (except for the shape) were incorporated into the third and current model — unveiled in issue #10 (and seen more clearly in #14) — we'll zoom right along to the latter. And for your additional edification and pleasure, we're even including a detailed 'phantom-view' drawing of the sleek and slimmed down crescent-tailed-copter of today.

Moon Knight's Magic Carpet.

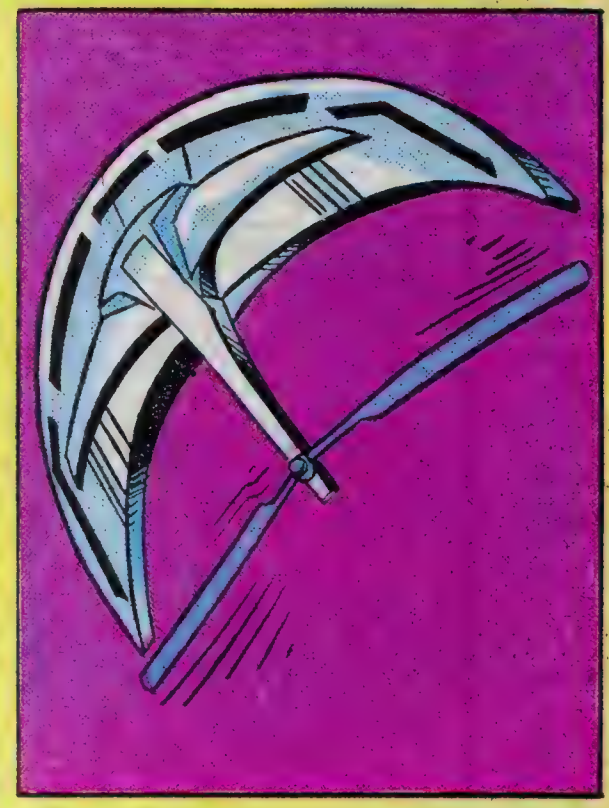
The helicopter was Moon Knight's vehicle of choice for all the obvious reasons. As a VTOL (Vertical Takeoff and Landing) aircraft it affords him quick and easy access to locations throughout the ever-traffic-jammed city and requires no elaborate preparations or space for departure and arrival. It is, indeed, like having a magic carpet or winged Pegasus at his beck and cowl (remember the microphone hidden there!) (and while you're remembering

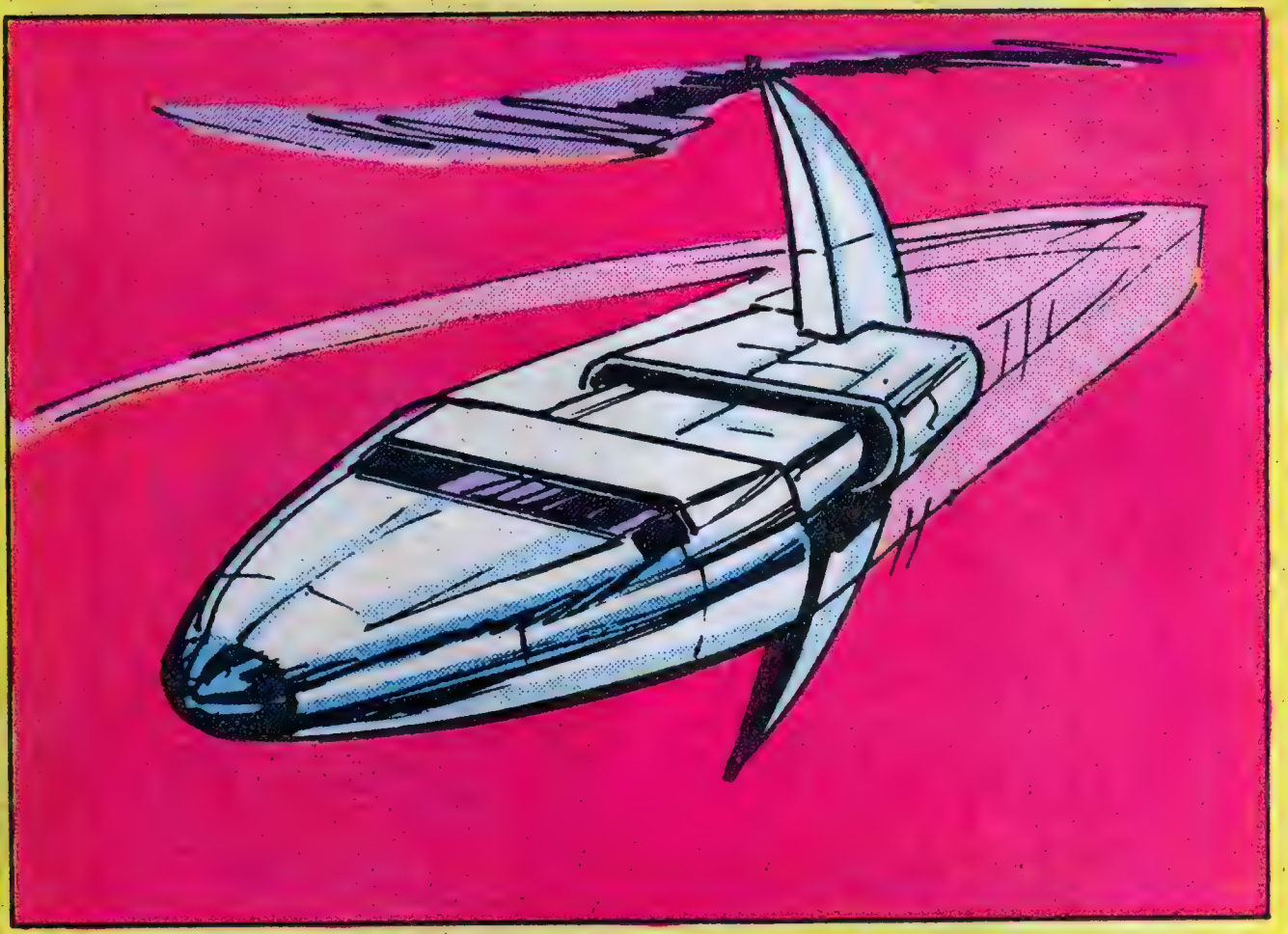


that, you may as well recall who designed that cowl mike, because it was Frenchie whose role as chopper pilot has so much to do with the success of Moon Knight's maneuverings. Indeed, this integral partnership is yet to be fully explored in our series.) The copter is a universal vehicle that can be used for quick entries, air-land-sea rescues, tracking fleeing motor cars below, or just plain swiftly beating a path back home after a bruising battle with a couple of bad guys. In order to fulfill these and many other operations, Moon Knight's silver bird has been designed to the following specifications:

It is a twin-engine craft employing two 825 h.p. turboshaft engines. One unique feature of this particular engine re-configuration (custom designed by Frenchie from two Lycoming T53-L-11A's) is its almost noise-free "whisper" capacity which, combined with a "white noise" system that absorbs the chop-chop of the rotor blades, renders the approach of the craft nearly silent.

The high-efficiency 32 foot rotor blades are made of carbon-impregnated fiber-glass and mounted on a universal rotor joint, and, as no knight should be without his armor, the copter's external frame is made of foamed alloy armor. This, along with the sealed fuselage, makes the craft completely immersible, so water landings are *no* problem on or below the old deep blue. Retractable floatation gear for such water landings is contained in the undercarriage, as are retractable wheels for more frequent solid ground landings. These front wheels are mounted on long legs so that the lower crescent shaped tail — which is mainly fuel-tank and affords the craft extra stability, while signing Moon Knight's autograph, so to speak, across the sky — incorporates a third landing wheel. A retractable





rope ladder and grappling iron are also contained in the sophisticated undercarriage and are manipulated by special trigger controls (on the cyclic "stick") which control power-hoist winches to raise or lower the ladder or grapnel or both.

The current copter seats a pilot and three passengers, and possesses a range of 504 miles (811 km) when loaded to maximum take-off weight (9,100 lb; 4,090 kg), double that for minimum take-off weight; a max speed of 180-200 mph (290-322 kph); and a service ceiling, at maximum take-off weight, of 19,000 feet (5,800 meters). The craft carries no armaments. An on-board flight-managing microprocessor master computer is constantly monitoring and interpreting data on direction, speed, and altitude, and automatically carries out dead reckoning, giving the pilot a constant readout of its position. The computer doubles as an autopilot and can even land the craft by itself, though Frenchie usually employs the manual override. The computer also has a complete and up-to-date crime file capacity. This high-efficiency master computer exempts the pilot and craft from standard VFR (Visual Flight Regulations).

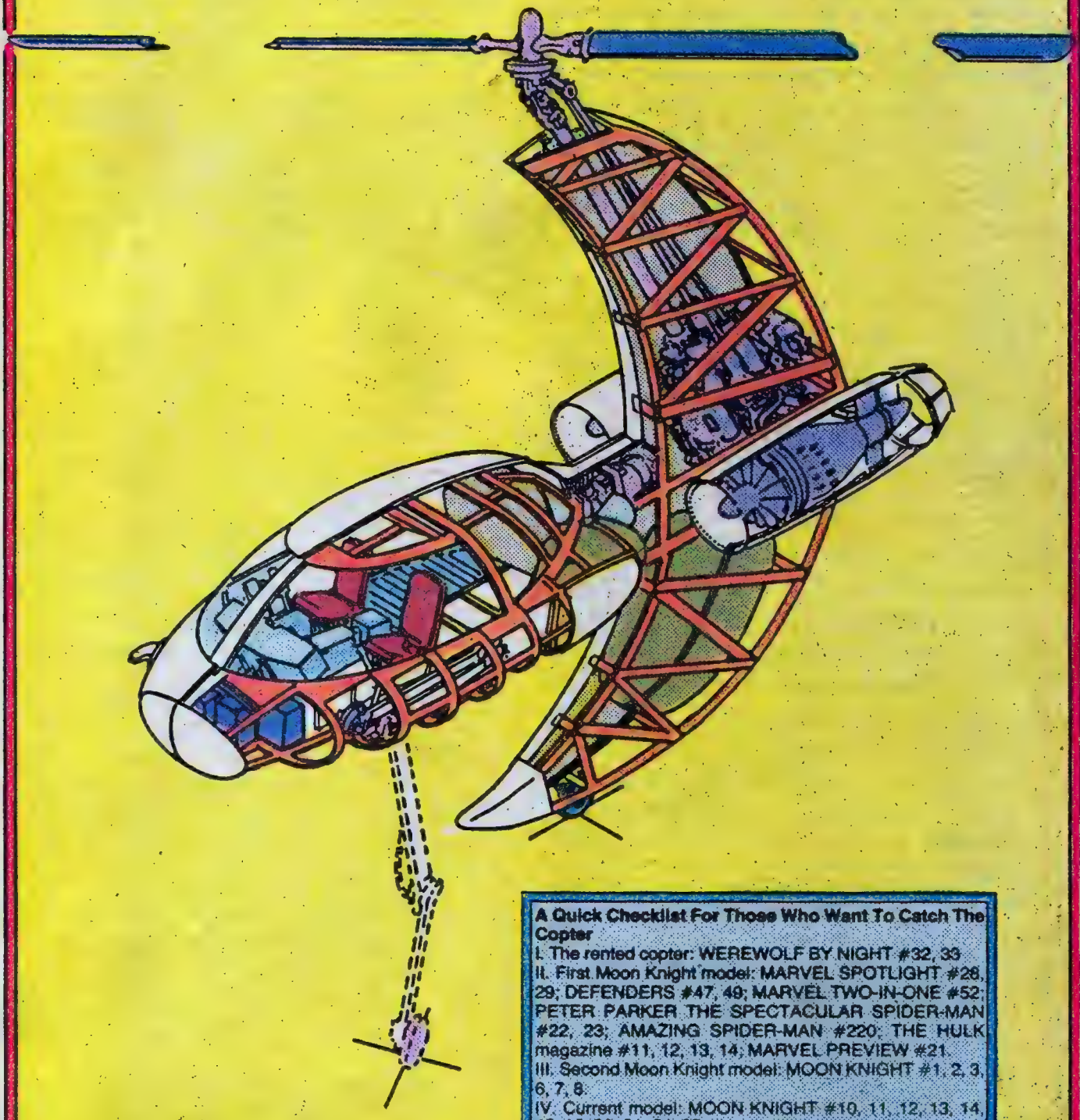
The copter is equipped with Radar and Sonar capacities, and an all-frequency radio tranceiver with-perpetual scan for police emergency and maritime frequencies. A retractable scanning infra-red laser and selected I-R range LLLTV (Low Light Level TV) platform operate at night when the moon is less than full. The cockpit bubble (much reduced from the earliest model because of the introduction of the master computer) serves as a "head-up" computer display, so that the pilot need never take his eyes off of the immediate flight path and still receive information from his craft's instrumentation. Full climate control is also controlled by the computer.

The instrument panel exceeds all IFR (Instrument Flight Regulations), and additional electronic aids on board include a super-sensitive radio altimeter/terrain-clearance indicator for determining absolute altitude, a CAT (Clear Air Turbulance) detector, and a third-generation LORAN (a satellite-based navigation aid) receiver all of which enables this craft to travel in weather that would sock-in most military aircraft.

Frenchie fastidiously overhauls the copter after each 300 hours of operation, checking the rotors, controls, subsystems and engines with the greatest of loving care. His plans for future modifications of the craft (just try to keep a good technician satisfied!) include the development of voice-activated flight-control systems.

Well then, phew! How's that for "all you ever wanted to know about Moon Knight's copter and have never been afraid to ask"? What? You want more? Like where does it appear in all the stories to date? Okay, you'll get it on the next page (but now we're really talking overtime).

For your perusal: Marvel's own aeronautics ace, Eliot R. Brown (who's typesetting these very words) has kindly submitted the definitive schematic of the current moon-copter, following a lengthy high-tech discussion with Frenchie. Read it and keep, folks, you never know when we'll slip in a test.



A Quick Checklist For Those Who Want To Catch The Copter

I. The rented copter: WEREWOLF BY NIGHT #32, 33

II. First Moon Knight model: MARVEL SPOTLIGHT #28, 29; DEFENDERS #47, 49; MARVEL TWO-IN-ONE #52; PETER PARKER THE SPECTACULAR SPIDER-MAN #22, 23; AMAZING SPIDER-MAN #220; THE HULK magazine #11, 12, 13, 14; MARVEL PREVIEW #21.

III. Second Moon Knight model: MOON KNIGHT #1, 2, 3, 6, 7, 8.

IV. Current model: MOON KNIGHT #10, 11, 12, 13, 14, 15, 16, 20, 21, 24, 25.

KNIGHT MAIL

% MARVEL COMICS GROUP
387 Park Avenue South
New York, New York 10016

DENNIS O'NEIL
EDITOR
RALPH MACCHIO
ASSISTANT EDITOR

Our intention was to devote this month's letters column to your comments on our special double-sized issue #25, since last time around we printed a good many missives about MOON KNIGHT #24.

But that was before we realized the full impact that "Scarlet in Moonlight" had on Crescentdom Assembled! Your comments and critiques are still coming in by the mailbag in unprecedented droves. It seems that Scarlet definitely made a splash, and that many of you consider the story a comic-book classic, so it wouldn't be fair to slight the simply staggering reactions garnered.

Even with the added space being accorded "Scarlet in Moonlight," we're sorry to say that there are still dozens of incisive letters that we just can't find the room to print. But remember, we read them all, so don't hesitate to sit right down and write us a letter.

And now, with a minimum of further comment from us, here are more of your sentiments about #24...

Dear Moon Knight masters,

Re: MOON KNIGHT #24

Gritty realism. Graphic violence. Vengeance. Startling conclusion.

"Scarlet In Moonlight" had all the above, and hit home like a crossbow. Swift, piercing and painful. Doug Moench's plot and story sliced at the reader's nerves. A crossbow — not so impersonal. Yes, this was a personal story. The reader knows all the players well and must choose sides in a setting where nothing is clear cut. The plight of Scarlet gets under the reader's skin. She's wrong, but, just as quickly, we reach out to grieve with Marlene. Why settle for either? Scarlet's motives are understood, but not acceptable. Doug didn't have us cheering her on. In a world of violence, Doug explains both sides and, without being moralistic, gives the right answer. Stop both.

What if there has to be a choice? Who then, dear reader? Gun — a quick, no looking back decision. Was it the right one? Should Moon Knight have missed Scarlet at the train? We'll never know. It's not all black and white, cut and dried. It is this factor that keys MOON KNIGHT. There is very little that is cut and dried. Just as in reality, in life on the streets, it's not a pretty picture. Moon Knight doesn't relish it, Scarlet didn't thrive on it — it just was. It's a tale personal, yet spanning an all too familiar generality — life in the ruined neighborhoods and the world of crime. Again, it's not pretty, but it is real and needs to be shown. Thank God Doug and Bill have taken great care in showing it.

Kevin Gibley
2 Rosewood Circle
Malvern, PA 19355

Dear Mr. O'Neil,

This is the second letter I've written to a comic-book letters page. This is also the second letter I've written to MOON KNIGHT, so I guess you know what Marvel title stirs me up the most.

MOON KNIGHT is one of those rare titles that, when you're reading it, you feel obligated to thank the creators for the past 20 plus minutes of pure enjoyment they've given you. There are a lot of reasons why I want to thank you, Doug, Bill, and the crew for MK #24. The return of Scarlet is the main reason. And she's even better with a crossbow. The four pages devoted strictly to the conversation between MK and Scarlet were great reading, even without an ounce of "action!" on any page. They laid the foundation for the inner turmoil both sides would be experiencing later on in the story. The difficult "rock-and-a-hard-spot" position that MK is placed in was beautifully portrayed, both in the written form and in the artistic sense, in the final panel on page 15. Some nice stuff, here.

Marlene's apathetic coldness and indifference towards MK's queries was also a reasonable happening. Her brother just died a few hours ago! This is an important aspect of why I enjoy MK so much: it *flows* so well issue after issue. MK is one continuous novel, separated only by a 30-day wait between chapters.

Well, Doug, I think the Marvel world has found a worthy replacement for the ill-fated Elektra of DAREDEVIL fame. The slick, smooth-stalking, femme fatale characterization of Scarlet in this issue is a nice complement to the sudden, jerky, violent harshness of her deadly crossbow. Ten guys gone in just one issue... boy, on second though, Scarlet is even *worse* than Elektra.

There are so many other outstanding features in MK #24 that one cannot possibly name them all in detail. However, a short run-through might read something like this: the opening panel, the flowing title page, the beautiful portrayals of Scarlet, the quick, vicious deaths of the guards, the smooth narrative throughout the tale that effectively offset the choppy quickness of the action, the fantastic artwork (this Sienkiewicz and Sienkiewicz is a great team!!), the morbid, final "S" that is etched onto Sindone's (love that name) wall, and, well, like I said, many, many other fine points too numerous to mention.

Bill Ulrich
R.D. #1 Box 792
Conneaut Lake, PA 16316

Dear Moon Knighters,

You've done it! You finally did it! I kept telling myself as you people raised the quality of MOON KNIGHT more and more with each issue that you would finally reach one that was perfect.

MOON KNIGHT #24 was this comic.

The cover is tied with DAREDEVIL #187 as my all time favorite, and pages five and twelve are masterpieces. MOON KNIGHT is quickly becoming my favorite comic. Keep up the good work!

Will Branch
2101 E. Kensington Blvd.
Shorewood, WI 53211

Dear Doug and Bill,

I sincerely thank you for your 24th issue of MOON KNIGHT. "Scarlet in Moonlight" moved me, bringing out feelings and emotions that I haven't really felt or experienced while reading a comic book (not even when I read the suicide of Phoenix in X-MEN or the killing of Elektra in DAREDEVIL).

After I finished reading the story, I just sat there a few minutes and tried to put myself into Moon Knight's boots — asking myself the same questions Moon Knight had to face and answer for himself. I found no real and satisfying answers. The most difficult of these decisions was who MK should disarm: Scarlet of her crossbow, or the mob boss of his gun.

Once again, I thank you, Doug, Bill and crew, on a magnificent job well done.

Jeff Olsen
1341 Park Boulevard
Morris, IL 69450

Gentlemen:

The time has come for deafening bravo for Doug's and Bill's work on MOON KNIGHT. This magazine has it all: the best new character since the Silver Surfer, a supporting cast that is deep, both in quantity and quality, exotic settings *a la* Ian Fleming — alternating with a bit of Bram Stoker, and taut psychological thrillers about people for whom we care (sometimes on both sides of the law). The direct sales nature of MOON KNIGHT makes me request but one thing more: there is no other way to improve MOON KNIGHT except to improve the paper on which it is printed (say, to the quality of that used in MARVEL FANFARE). "Scarlet in Moonlight" (#24) was the best yet!

D.L. Montgomery
151 Northeast 16th AVe.
Fort Lauderdale, FL 33301

Next issue, we'll get to your comments on the 25th issue spectacular — we promise! In the meanwhile, there is one other thing we've been meaning to mention: your letters of late have been so laudatory that they leave us with little to answer (not that we're complaining, mind you). But sometimes editors get lonely — so if you have any questions or topics you want to raise about MOON KNIGHT, feel free to do so. We love to oblige, and if we're really on the spot, we'll throw it open to the readership at large and print the best answers. Okay? And now, a message from our sponsors (us)...

MOON KNIGHT #28 features a thriller of tale, titled "Spirits In the Sand" by Doug and Bill. If you like what has gone before, you'll love what's coming next!

BULLPEN BULLETIN SPECIAL

GOOD EVENING

As Editor-in-Chief of this place, I have to write this thing, but you don't have to read it, so I'd better make it entertaining real quick or you won't.

JOHN BYRNE

...is, of course, one of the outstanding artists and writers in comics. I called him up and asked him these questions:

J.S.: *How'd you get started in comics, John? What's the Secret Origin of John Byrne?*

JOHN: I started out working on fan magazines in the early 1970's. I did a strip about a robot character called ROG-2000, which made some people aware of my art and finally, in, I think, August of 1974, I got my first professional assignment. It was for Marvel Comics – a six-page filler story. Tony Isabella, who was a Marvel editor back then, gave me a job, which wasn't used for a long time. It finally appeared in *Giant Size Dracula #5* in the spring of 1975. By then, I'd already sold some ROG-2000 back-ups to Charlton Comics. Those led to more work for Charlton. I did a lot of stuff for them.

J.S.: *How did you make the jump to Marvel?*

JOHN: There was a problem – for some reason the regular penciler wasn't able to deliver an Iron Fist job. Chris Claremont, the writer, had seen my Charlton work and suggested that the job be given to me. I penciled that story around January of 1975. It appeared in *Marvel Premiere #25.*

J.S.: *And the next thing you knew, you were drawing the* Iron Fist *series?*

JOHN: Right. That wasn't really very much work, so I kept on working for Charlton...

J.S.: *Yeah, that's how things stood when I arrived at Marvel. I was hired in January of 1976 by Marv Wolfman, who was Editor-in-Chief, then. As Associate Editor, I was his second-in-command. As I recall, there were a number of people around the office who didn't like your stuff – they thought it was "too cartoony." Some people said you drew funny hands. I thought your work was terrific, though. I wanted you to come over to Marvel full time. You said that if I could guarantee to keep you busy, you would. I scrounged around for possible assignments, found some and went out on a limb a little... convincing you that Marvel would provide you enough work.*

JOHN: Right about then, all the titles I'd been working on at Charlton were cancelled, anyway.

J.S.: *So, we gotcha! What was your first job in addition to Iron Fist?*

JOHN: A Tigra story... then an issue of *Ghost Rider* and *Daredevil*... then I started penciling *Marvel Team-Up* regularly.

J.S.: *That, I think, is when huge numbers of people started noticing your work. Then, you took over penciling* The X-Men, *and really hit the big-time. And now, all those people who thought your art was too cartoony would give their funny hands to work with you!*

JOHN: (laughs)

J.S.: *How do you rate your art... on a scale of one to ten.*

JOHN: Hmmm... eight, maybe. Yes.

J.S.: *Do you have your drawing hand insured?*

JOHN: No. I probably should...

J.S.: *You're writing, penciling and inking* The Fantastic Four, *now. Some people say you've reverted the FF to the 1960's version.*

JOHN: No. I've tried to restore the vitality of the FF... bring it alive, like it was in the 60's and recapture the excitement. But, I'm not doing the same old stuff. I think of what I'm doing as getting back to the original concept of the FF – the original concept of *Marvel*: "What would happen if *real* people suddenly got super powers?"

J.S.: *Who's your favorite writer?*

JOHN: Hmm. Archie Goodwin

J.S.: *With all the sweeping changes you've made in the FF, somebody once asked me if you were actually your own editor, despite what the credits say, and —*

JOHN: I have three editors. Tom DeFalco (editor of *The Fantastic Four*), you — you know I always call you to check my "sweeping changes" — and my wife Andy. She doesn't know anything about comics. She tells me if what I've written is a good *story* or not.

J.S.: *Okay, but the question was, would you ever want to be your own editor?*

JOHN: No. Everybody needs somebody to say, "This is stupid," when it's stupid.

J.S.: *You have a Betamax. You collect movies. What's your favorite movie?*

JOHN: Well, *E.T.* at the moment... but that's because it's new. I'd have to say *Citizen Kane.*

J.S.: *Got any more big developments coming up in the FF?*

JOHN: Yes! Sue's getting pregnant again... she and Reed are moving out of the Baxter Building trying to make a more normal life for Franklin. Naturally, that means that they've got to keep who they really are hidden from the neighbors. Should I tell everyone about the Negative Zone?

J.S.: No! *Um... is it true you're always looking for a hat?*

JOHN: Andy found me one! Size 10. But, my head was always big...

J.S.: *What's the best work you've done in comics?*

JOHN: For art, I'd say *X-Men* #137 — the death of Phoenix. My best story, so far, I think is "Terror in a Tiny Town," in the 20th Anniversary issue of the FF.

J.S.: *Who's your biggest competition?*

JOHN: I'm not competing. I do what I do best. I have my own identity.

J.S.: *I notice that, these days, when you draw beautiful women, you do it even better* — much *better than you did a while back. Is there any connection between this relatively sudden leap in ability and marrying a strikingly beautiful actress?*

JOHN: Let's just say that I was always trying to draw a beautiful woman's face which I had pictured in my mind. Then, one day in Chicago, I met the woman with that face and eventually married her — and now it's a lot easier to draw that face.

J.S.: *Thanks, John. Oh, before I let you go, do you have any new projects coming up that we should mention?*

JOHN: There's the *Alpha Flight* series coming out next spring...

J.S.: *Right. Thanks again.*

AND, THANK YOU...

...for being here. That's all for this time around. Remember, I want to hear from you. Please write. Understand that I probably won't be able to reply, but, I do open and read every single letter addressed to me. Tell me what you think. Got any controversies you want to see discussed in this column? The address is:

Jim Shooter
℅Marvel Comics
387 Park Avenue South
New York, New York 10016

Best,

THE MIGHTY MARVEL CHECKLIST

- ☐ **MARVEL TWO-IN-ONE #95** — Written by TOM DeFALCO. Pencils by RON WILSON. Inks by JON D'AGOSTINO. The **Thing**, **Daredevil**, the **X-Men** and more!
- ☐ **TEAM AMERICA #8** — Written by JIM SHOOTER. Pencils by DON PERLIN. Inks by VINCE COLLETTA.
- ☐ **DAZZLER #23** — Written by DANNY FINGEROTH. Pencils by FRANK SPRINGER. Inks by VINCE COLLETTA. Guest-stars **Power Man** and **Iron Fist!**
- ☐ **KA-ZAR #22** — Written by BRUCE JONES. Breakdowns by RON FRENZ. Finishes by MEL CANDIDO. **"Shanna the Savage!"** Plus, **Tales of Zabu** by BRUCE JONES and VAL MAYERIK, and more Foto-phunnies!
- ☐ **DAREDEVIL #190** — Written by FRANK MILLER. Pencils and inks by KLAUS JANSON. Special ***double-sized*** issue. "Resurrection." **Elektra.** *You* figure it out!
- ☐ **AMAZING SPIDER-MAN #238** — Written by ROGER STERN. Pencils by JOHN ROMITA JR. Inks by FRANK GIACOIA.
- ☐ **CAPTAIN AMERICA #277** — Written by J.M. DeMATTEIS. Pencils by MIKE ZECK. Inks by JOHN BEATTY. Plus a *Falcon* back-up feature by J.M. DeMATTEIS, MIKE ZECK & JOSEF RUBINSTEIN.
- ☐ **THOR #327** — Written by DOUG MOENCH. Pencils by ALAN KUPPERBERG. Inks by JIM MOONEY.
- ☐ **MICRONAUTS #49** — Written by BILL MANTLO. Pencils by BUTCH GUICE. Inks by DANNY BULANADI.
- ☐ **GHOST RIDER #76** — Written by J.M. DeMATTEIS. Pencils by BOB BUDIANSKY. Inks by KEVIN DZUBAN.
- ☐ **THE LIFE OF POPE JOHN PAUL II** — Written by STEVEN GRANT. Pencils by JOHN TARTAGLIONE. Inks by JOE SINNOTT.
- ☐ **MOON KNIGHT #27** — Written by DOUG MOENCH. Pencils and inks by BILL SIENKIEWICZ.
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there'll be a hot time in the old bullpen tonight

look, you'd better just skip this page if you expect any sort of a decent editorial. it's pretty hard to be witty, charming or even informational when your fingers keep slipping off the typewriter keys which are covered, at the moment and for the foreseeable future, with sweat. if i didn't know better (and i'm not sure i do) i'd think i'd died and taken a wrong turn.

they tell me the office air-conditioner is broken. they tell me it will *remain* broken for another three weeks.

ever spent august in manhattan without air-conditioning? ever wrap yourself in tin foil, then add a layer of electric blanket with the dial turned up all the way and then go sit in a sauna bath? same thing.

doug moench, he doesn't care. he's sitting in his wonderful cross ventilated house in pennsylvania surrounded by greenery and his extraordinarily beautiful wife debbie and his splendid son derek and there is not so much as a speck of moisture on his brow. and bill sienkiewicz... he's worse. he's lounging around his connecticut studio in front of a window unit that keeps the temperature positively glacial. *they're* not in new york. heck, they're not even in this issue.

reason is, they're rearing back to deliver a truly sensational story for next month's *Moon Knight*. it's titled Spirits in the Sand and it looks like it will equal (or surpass?) issue 24's Scarlet in Moonlight. and you know how good *that* was. meanwhile, the ever-reliable steve grant has told us a tale about a Cop Killer (not to be confused with last issue's Cabbie Killer) and joe browzowski — known as joe bro on the volleyball courts of central park — has drawn a lot of nifty pictures to complement steve's words. we like their work and we hope you will, too.

(i don't know where steve and joe are. i hope they're in new york, though. misery loves company.)

remember: Spirits in the Sand next month. see you then if i haven't evaporated.

denny o'neil

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and
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